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Geisha

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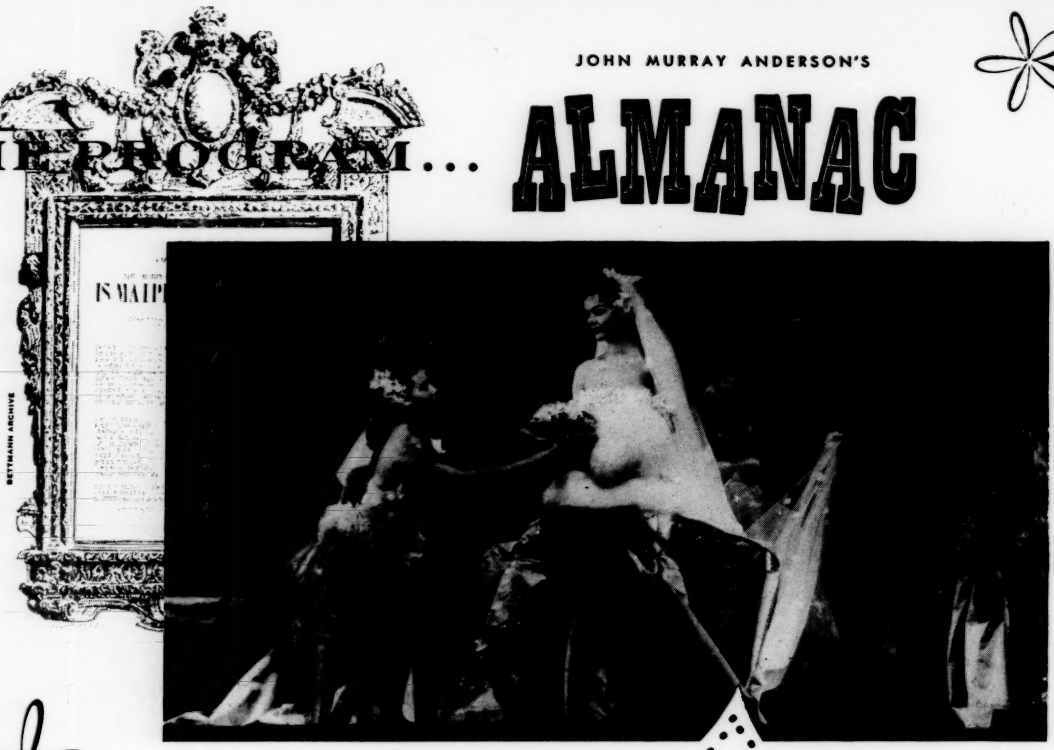
THE PROGRAM... ALMANAC



DANCE SHOES BY Capezio

John Murray Anderson introduces his 34th major musical with *"Almanac"*. The maestro who has staged and devised everything from Ringling Brothers and Barnum & Bailey's Circus to Billy Rose's Aquacades is considered one of America's most accomplished wizards of the musical theatre.

Here is a musical harlequinade splashed with color and talent. Headlining the list of stars are British comedienne Hermione Gingold, one of England's most hilarious revue artists; dancing stars Elaine Dunn and Nanci Crompton; Billy de Wolfe; Harry Belafonte; to name a few. And again the choreographic honors go to the rising Donald Saddler.

Among the credits in the *"Almanac"* program are the words . . . "Dance Shoes by Capezio." These words denote more than just a manufacturer of dance shoes. They prove, as they appear in almost every theatre program in all fields of entertainment, that the dance world chooses the dancer's cobbler again and again. They prove that the world's greatest dancers, who know that there is nothing better than the best, always select . . .

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NEWS . . . of dance and dancers

Tallchief joins Ballet Russe . . .

Maria Tallchief has requested and been granted a leave of absence from the N.Y.C. Ballet by general director **Lincoln Kirstein**. During a 30 week tour which starts next Oct., she will be prima ballerina of the newly organized **Ballet Russe de Monte Carlo**. She remains with the City Center company through the current season and its West Coast engagements this summer, and is scheduled to appear with it in a 1955 summer European tour.

The company she joins is not a new one for her. She was with it for 5 years, starting in its corps de ballet. During the past two years the Ballet Russe was disbanded. In its latest re-creation it will again be guided by **Serge Denham** and will be sponsored by Columbia Concert Artists Management, Inc., under the personal supervision of Frederick C. Schang. **Frederic Franklin**, associated with the company for 17 years, will again be its premier danseur. Also engaged, to date, are **Leon Danielian, Nina Novak, Gertrude Tyven, Yvonne Chouteau, Irina Borowski, Victor Moreno, Michael Maule** and **Alan Howard. Antonia Cobos** and **Leonide Massine** are rumored as possible choreographers. A repertory of over 20 ballets is scheduled.

Ear to the Ground . . .

The national release date for "Balanchine's Complete Stories of the Great Ballets" is March 4th. Pre-publication price: $4.95. Publication price: $5.95. Doubleday, Inc. is at 401 Madison Ave., N.Y.C. . . . N.Y. Public Library's Dance Alcove at 127 E. 58 St. has an exhibit on Japanese dance thru March 21.

The first musical comedy to be presented at the new off-Broadway Theatre — The Pheonix — will be called "The Golden Apple." **Hanya Holm** will choreograph. . . . **Alicia Kavan**, ex-Ballet Theatre soloist, named assistant to **Don Saddler** for another new musical "By the Beautiful Sea," starring Shirley Booth.

There are now 5 bills in Congress concerning the establishment of an Arts Commission. Readers are urged to write their Congressmen in Washington in support of **"The American National Arts Act"** if they believe that dance, as well as other arts, would benefit by national support.

Alicia Markova, having completed a series of guest appearances with the Winnepe Royal Ballet, once again flies to England, this time to appear in a 14 concert tour of the principal cities of Great Britain, opening March 15th at Bristol. The last one will be on Easter Sunday, April 17, at London's Royal Festival Hall. **Milorad Miskovitch** will partner Markova in numerous pas de deux and will also dance the Faun in a new version of "L'Apres Midi d'un Faun," in which she will dance the nymph.

Ballet Theatre's national tour, which started on Dec. 27 and goes thru spring is being very successful at the box office. Dallas saw the premiere of a **William Dollar** pas de deux called "The Leaf in the Wind," designed for **Melissa Hayden** and **Igor Youskevitch.**

Martha Graham to Europe . . .

The Martha Graham Co. cancelled plans for a N. Y. season in order to start a 3-week London season at the Savile Theatre March 1. The European tour, booked by **Anatole Heller**, and under the general management of **Gertrude Macy**, will include performances in Norway, Sweden, Denmark, the Netherlands, Switzerland, Italy and France, and possibly Israel, Athens and the May festival in Florence. The company will return mid-summer . . . Besides Miss Graham the company includes **Yuriko, Helen McGehee, Linda Margolies, Mary Hinkson, Matt Turney, Miriam Cole, Robert Cohan, Stuart Hodes, Bertram Ross, David Wood** and three newcomers; **Lillian Biersteker, Louisa Pierce** and **Cameron McCosh.** The repertoire will include: "Letter to the World," "Night Journey," "Deaths and Entrances," "Appalachian Spring," "Errand into the Maze." "Theatre for a Voyage," "Canticle for Innocent Comedians," "Dark Meadow," "Diversion of Angels" and a new work for the group by Miss Graham to a score by Alan Hovannes.

N. Y. C. Ballet . . .

An eventful and extremely well attended 10-week season, which continues until March 21, has presented a constantly improving production of "The Nutcracker" with its cast of 80, "Opus 34" (see pages 12 and 18), and "Three Dances," a new Robbins work for 14 dancers, led by **Patricia Wilde, Herbert Bliss** and **Jacques d'Amboise**, which is scheduled to premiere on Feb. 18 . . . **Andre Eglevsky** is dancing once again after a sprained ankle . . . **Tanaquil LeClercq** is out, probably for the remainder of the season, after an emergency appendectomy on Feb. 12.

Here and There . . .

The City Center of Music and Drama announces plans for incorporating musical comedy into their year-round drama, ballet and opera seasons with the possibility that **Jerome Robbins** will be in charge . . . **Regina Woody**, Young Dancer Editor, concludes a 3-month survey of dance in colleges and on the Hollywood scene when she returns from the West Coast on Feb. 22 . . . **Charles Weidman** will create and perform in a new dance work based on "Lysistra," as a companion piece to Robinson Jeffers' "The Cretan Woman," both to be presented by Ramon de Alba for a month's trial run at the President Theatre starting Mar. 15.

The Dance Notation Bureau has just put out its second notebook for young students. The first "The Three "R"s of Dance Notation" was for students to 15. The latest, "My First Dance Book." is for 5 to 8 year olds, and gives simple lessons in notating walking patterns, the 5 positions and jumps. The books are by **Nadia Chilkovsky** and **Nahumck.**

Melissa Hayden, Ballet Theatre ballerina, was married to Hugh Donald Coleman, Associate Production stage manager of that company on Jan. 30 in New Orleans . . . **Louis Da Pron**, newly appointed dance director of the Last Frontier Hotel in Las Vegas, is the author of a specially designed film with recorded accompaniment designed to help tap teachers get better results . . .

H.S.P.A. . . .

The recent resignation of **Doris Rudko**, Acting Chairman of the High School of Performing Arts dance faculty, brings to the surface unfortunate conditions in a school which, in its 5½ years of existence has made an admirable dance record for itself. Miss Rudko's statement to DANCE Magazine was regretably clear. "I could not," she says, "with honesty and integrity uphold the Board of Educations policy and rules in regard to teachers' and chairman's status; the necessity for music accompaniment, or the needs in preparation for annual spring performances." We hope that the Board of Education will listen to Miss Rudko's remarks with the understanding (as proven by the record) that they represent a sincere endeavor to produce fine professional dancers.

New Notes . . .

According to reports, GI's in Japan are being entertained by the **Sasaki Sisters Ballet Group**, currently touring service clubs in Japan. They perform ballet and folk dances, and are well received by the soldiers. The Sasaki Sisters also run a ballet school for Japanese and American children . . . **Panegyris**, Greek company whose dances are directed by **Maria Svolopoulou**, will perform Feb. 25 at the 'Y" before their return to Greece.

Renate Schottelius, modern dancer here from Argentina, performed at Bard College Feb. 26 . . . **Maria Gambarelli**, guest for 5 months at Milan's La Scala, recently returned to N.Y.C. . . . DANCE Magazine's Australian correspondent, **Beth Dean**, recently made long journeys to northern and central Australia to study aboriginal dance. She is responsible for a new version of John Antill's ballet score "Corroboree" which was premiered in Sydney in Feb. Miss Dean will direct and dance in the company which is supported by the Australian Arts Council. .

Vol. III of "Guide to Dance Periodicals," edited by **Yancey Belknap**, has just been published, covering Jan. '41 to Dec. '45 . . . The Young Peoples Dance Theatre of South Orange, N. J. will feature Stravinsky's "Les Noces" and Brahm's "Liebeslieder Waltzes" in a spring program . . . In the **Arthur Murray** studio in Phoenix, Ariz., youngsters with polio are given free lessons in ballroom dancing, contingent on Mr. Murray's belief in its theraputic and psychological value . . . "A Dancer's Prayer," an original poem by **Dr. Luba Morgan** of Denver, Colo., was recently read as an invocation at the C.N.A.D.M. meeting in Tenn. . . . For the Jan. 30 program of the Young Peoples Concerts of the New Haven Symphony Orch., the theme was "Dance through the Ages" with dancer **Peter Gladke** (regular performer on the Jackie Gleason TV show) a soloist . . . **Barbara Mettler** and her concert group are "camping out" in Florida at Jacksonville beach, rehearsing for a tour of the Middle West this spring.

A plan is in progress in Wichita, Kansas to give that city its own repertoire dance group organized on a community basis. The Dance Committee of the Community Arts Council, headed by **Alice Sherbon Bauman** will present the first of its spring season of programs on Feb. 18 at Wichita Univ.

A send-off performance by the **International Repertory Ballet Company** of Pittsburgh, Pa., will occur Feb. 28 prior to their departure for a 10 performance tour beginning in Miami March 5. Two premieres will be given at the Feb. concert: **Johan Ostrow's** "Cuban Holiday" and a new version of "Les Sylphides" by **Salvador Juarez** . . . On Feb. 18 the **Courtney Ballet Co.** of Louisville, Ky., gave 3 performances sponsored by the Woman's Club of Brandenburg.

Roses and Recriminations . . .

We seem to have caused quite a stir when we expressed ourselves in the Dec. issue about the non-appearance of **Carmelita Maracci** at the B'klyn Academy of Music, although she had been listed for months before on their subscription series. Miss Maracci and her manager, Charles Green, have since explained to us that she had never signed a contract. Why had she been listed? It seems that her manager had said that the dancer might appear, if she could, and had given his okay for the use of her name in the series' announcement, providing that he might retract the date a month before performance, if necessary. This he did, but there had been considerable publicity by then. If our disapproval of this kind of erratic program announcement was an injustice to Miss Maracci, who apparently knew nothing about it, we're truly sorry. But we still feel that the procedure was an injustice to the public.

In the Schools . . .

Trinidadian **Geoffrey Holder** joins the Katherine Dunham School faculty to present a series of lectures on West Indian Culture and teach Carribean dance . . . Courses in acting techniques for singers and dancers will be offered at the Junior Dramatic Workshop, taught by **Maria Piscator**. In celebration of the workshop's 10th anniv., 10 scholarships are being offered to students from 12 to 22.

The Jack Stanly School's Feb. 7 one-day session, forced to move from the school to larger quarters at the Palm Gardens because of the unexpected turn-out, had on its faculty; **Jack Potteiger, Johnny Plaza, Maxine Munt, Jack Stanly, Harrison Muller, Tom Riley . . . Barbara Lucchi**. Feb. graduate from the H.S.P.A. received awards from three separate departments of the school: The dance award for general excellence in technique and theory; the History award for best history student; and the faculty award for all around academic excellence.

The Rockland Foundation, Inc., in West Nyack, N.Y. began classes in creative dance and ballet Feb. 22 with **Susan Van Arsdale** and **Dorothy Tucker** instructing . . . The Washington Jewish Community Center modern dance dept., in its 10th season under the direction of **Batya Heller**, began classes in technique, composition and choreography Feb. 1st . . . A party to open The Red Shoes Dance Academy in Los Angeles, Cal., was held Feb. 10 at the new studio. Co-directors **Thomas Sheehy** and **Olga Fricker**, and **Louis De Pron** will teach ballet and tap .

Associations . . .

At CANDM's Feb. 7 all-day session **Richard and Christine deBoulay Ellis** performed variations from "Swan Lake" . . . The DM of Texas had its Annual Convention in Galveston on Jan. 29-31, organized by **Dorothy Welkerth Graves**. Pres. **Anatole Vilzak, Gerald Cummins, Johnny Plaza** and **Judith Sproule** taught . . . DM of Wisconsin had a one-day travelling Normal School, sponsored by the CNADM on Jan. 24 in Milwaukee. 1954 officers for DM of Wisc. are **Leo Kehl**, Pres.; **Adele Artinian**, V. Pres.; **Lois Martens**, Treas.; **Edna Christensen**, Educ. Dir., **Jean Binks**, Sec.; **Jack Wolfram**, Sergeant at arms . . . **Danny Hocter** and **Betty Byrd** taught for the Jan 24th meeting of the DM of Missouri . . . New officers who presided at the Feb. 7 meeting of Penn. Association of Dance Teachers were **Renee Hill**, Pres.; **Brooks Durham** and **Ursula Murray**, V. Presidents; **Florence Cowanova**, Past-Pres., and **Karlene Frans**, Sec-Treas. . . On Feb. 21 the DM of Ohio has a one-day convention at **The Mayflower Hotel in Akron** . . . **The DM of Michigan** held its 43rd Bi-Annual Convention and Normal School Feb. 28, Detroit.

At the Feb. 14 session of the N.Y. Society of Teachers of Dancing, students from the H.S. of Performing Arts and Juilliard assisted in a lecture-demonstration. A group of

(*continued on page 77*)

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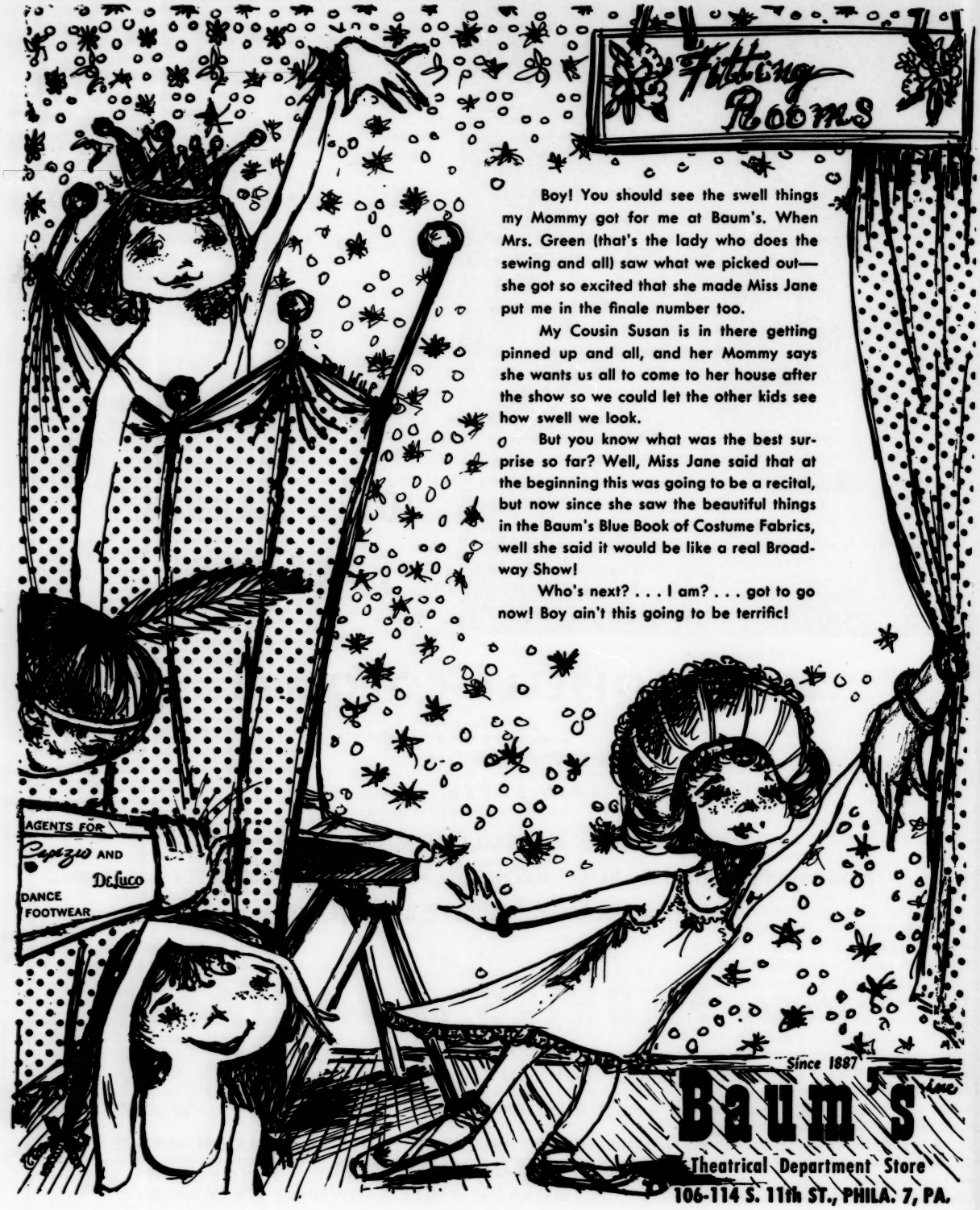
Fitting Rooms
Boy! You should see the swell things my Mommy got for me at Baum's. When Mrs. Green (that's the lady who does the sewing and all) saw what we picked out—she got so excited that she made Miss Jane put me in the finale number too.
My Cousin Susan is in there getting pinned up and all, and her Mommy says she wants us all to come to her house after the show so we could let the other kids see how swell we look.
But you know what was the best surprise so far? Well, Miss Jane said that at the beginning this was going to be a recital, but now since she saw the beautiful things in the Baum's Blue Book of Costume Fabrics, well she said it would be like a real Broadway Show!
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LOOKING AT TELEVISION

with Ann Barzel

It was more than art that vibrated the coaxial cable the evening of Jan. 24. Sadler's Wells Ballet in its farewell to America via "Toast of the Town" (CBS), spotlighted how much more effective is cultural exchange than treaties. When Margot Fonteyn made her last curtsey and the orchestra struck up "God Save the Queen," it was not only the standing studio audience that saluted England. Millions of armchair viewers were aware that England and the United States were in pleasant communion. Somehow in this flow of esteem ballet garnered an honorarium.

The estimated 18 million viewers who saw Sadler's Wells on TV certainly, from this program, have no accurate idea of what the company is like in all its grandeur. However, they saw two wisely-chosen facets and if this viewing kindled interest and respect that is on the credit side. A closeup of Margot Fonteyn dancing at her best and the ballet "Les Patineurs" are worthy representatives of the British ballet. "Patineurs," though one of the oldest ballets in the Wells' repertoire, is one of the freshest. It tells a great deal about the style and dance ability of the troupe. The conventional woodland-pond setting provided by CBS and the somewhat abbreviated choreography made the piece less than what it is on a stage. But simply as a dance presentation in a popular medium it was far better than what the public usually sees. Brian Shaw danced his solo particularly well and Julia Farron and John Hart were noteworthy in the pas de deux. The camera angle minimized the elevation of the boys in the pas de huit, but some of them made an impression notwithstanding.

Margot Fonteyn and Michael Somes danced the pas de deux of the Queen of the Air from Ashton's "Homage to the Queen." Except for a few stupid seconds when one glimpsed the ballerina beyond a pair of screen-filling crowns, the camera followed Fonteyn closely. It was exciting to catch new details of this lovely dance, details even a front-row seat could not reveal. This has been a Frederick Ashton season and it was fitting that choreographer Ashton took a bow with dancers Fonteyn and Somes.

Another notable ballet presentation last month was the "Firebird" pas de deux danced by Maria Tallchief and Francisco Moncion on the Dave Garroway Show, Jan. 15 (NBC). The unreal light-and-shadow background helped establish the magic mood, though another help in that direction was the exotic personalities of the dancers, admirably geared to the situation. The oblique lines of Balanchine's dance, aided by excellent camera work, showed up very well on television. The whole was a credit to the dancers and the program.

The Garroway Show's Diane Sinclair and Kenneth Spaulding have been much in the spotlight recently (including the cover of Life Magazine and an appearance on "This Is Show Business"). Choreographer Edith Barstow has been providing them with excellent material and Garroway's staff has been coming up with notably imaginative productions—like that mountain climbing on Jan. 29. However, sometimes the situations become too elaborate and the dancing comes off second and even third best to scenery, plot and singing.

It's true that dancers who sing aren't as bad as singers who dance, but still—it doesn't often work. For instance, there was Elaine Dunn who appeared on the George Jessel Show on Jan. 10. She looked sleek and sophisticated and sang with a lisp.

When dancers are supplied with a lyric about the dance there is the inevitable rhyming of *tour jeté* and *ballet*—whatever else the public knows about dance they know the term *tour jeté*. Keith Textor and Sylvia Michaels had the rhyme in their "Where Did You Learn to Dance" number on Show of Shows (NBC) Jan. 9. Another witticism, "Dig that tour jeté" was supposed to prove the broad dance background of the balletic be-bopper.

Show of Shows had a more elegant number on Jan. 16 when Chopin was the topic of the day. Chopin is better danced than sung, but on TV there must be singing. The singers sang rhymed lines (about love) to the well-known Sylphides' Prelude and made a sort of Viennese operetta where moonlit Romanticism was in order. Bambi Linn and Rod Alexander were a Dresden Shepherd and shepherdess to a Nocturne (with words). James Starbuck arranged a classical ballet to an Etude. It had some nice group effects and a well-danced solo by Shirley Eckl.

Bambi Linn and Rod Alexander continue to amaze with the endless flow of new ideas and new dances. They are the most frequently seen dancers on television, and months ago the knowing ones, they who talk with authority about theatre matters, shook their heads sadly over the certainty that Bambi and Rod would burn out their material and themselves in no time. Well time has gone by and the pair are getting better and better. On Jan. 9 they were a college campus Romeo and Juliette. No rah-rah collegians they, but sweetly romantic even in sweater and slacks. And no touchdown nor alma mater tunes, but the symphonic strains of Tschaikowsky's Romeo and Juliette. The mood was the one often identified with these dancers but the dance was interestingly new. That Bambi Linn has an extensive vocabulary of dance was further shown on Jan. 30 when in leotard and toe shoes she danced on pointes a lovely number called Girl in a Mist.

The Hamilton Trio have swung into their strongly-marked rhythmic stride. The Feb. 3 offering, "Be My Bumble Bee," was in the manner of 1910 yet had the characteristic Hamilton style. Their take-off on the British Creep was another good number.

When television was young there were a number of young choreographers with young ideas. Most of these are gone. James Starbuck and Tony Charmoli are still doing dances with a flair, but the hackneyed line-girls are kicking and prancing on the big variety shows. They stem from a world that doesn't know that Agnes de Mille, Jerome Robbins and Michael Kidd have revolutionized the dance on Broadway.

Recommended for those at home (or in cocktail bars) in the late afternoon—take a look at Pinky Lee (daily NBC). His soft-shoe dancing has the quality of the music hall artist at his most relaxed.

The most flagrant waste of talent is on the programs where dancer Mary Ellen Terry does everything but dance. Paul Winchell (Sunday, NBC) gives the girl a chance to dance once in a while but not often enough.

Things-we-can't-fathom-department: Why are dancers on amateur shows so outright clumsy? The physical demands of dance make the untrained and half-trained a painful sight, but where are the glimmers of talent we see in classrooms? Why do teachers send out lines of pigeon-toes cancan dancers who look particularly gauche when they pull up their skirts? And why do show directors thank these teachers? Why does Paul Whiteman, who has such slick professional youngsters dancing the commercial of his show, tolerate such embarrassingly amateur competitors and introduce them with extravagant compliments on his TV Teen Club? Where are the wonderful modern dance groups that function in scores of high schools? It would be fitting to show their work on the Whiteman show. THE END

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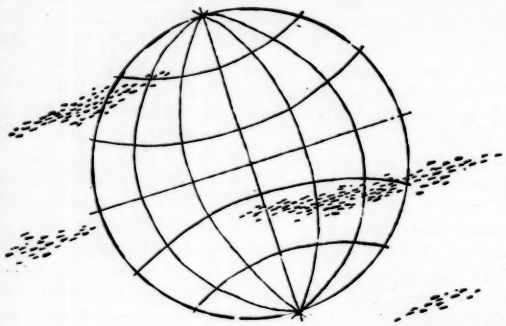

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CALANDER OF EVENTS

N. Y. C.

Mar. 1 thru 21	**N.Y.C. Ballet** City Center
Mar. 4	**Inesita; 18th Century Spanish dances** 92nd St. YM-YWHA; 8:40 p.m.
Mar. 5,6	**Robert Joffrey & Ann Hutchinson: lecture** Julliard Recital Hall; 4:00 p.m. **Iris Mabry**
Mar. 5	**B'klyn Academy of Music;** 8:30 p.m.
Mar. 6 & 7	**Hadassah & Co.** Henry St. Playhouse
Mar. 7	**Walter Terry interview: Kovach and Robovsky** 92nd St. YM-YWHA; 2:40 p.m.
Mar. 7	**Shivaram & Priya Gopal** 92nd St. YM-YWHA; 8:40 p.m.
Mar. 9 & 23	**Dance Perspectives** film & lecture series Katherine Dunham School; 9:00 p.m.
Mar. 10	**Far Eastern Dance Co. with Tachibana, Gina & Ch'ai Kyung Kim** B'klyn Academy of Music; 8:30 p.m.
Mar. 12	**Roberto Camunas; Spanish Song & Dance Festival** Carnegie Recital Hall; 8:30 p.m.
Mar. 13	**Jean Leon Destine & Co.** Central H.S. of Needle Trades; 8:15 p.m.
Mar. 13	**High School Dance Co.** Henry St. Playhouse; 8:40 p.m.
Mar. 14 & 28	**Merry-Go-Rounders** 92nd St. YM-YWHA; 1:30 & 3:30 p.m.
Mar. 14	**Contemporary Dance Arts Group** Educational Alliance; 8:30 p.m.
Mar. 17	**Katherine Litz & Co.** B'klyn Academy of Music; 8:30 p.m.
Mar. 20	**Phyllis Lamhut, Beverly Schmidt, Dorothy Vislocky & Luke Bregg and the Playhouse Dance Co.** Henry St. Playhouse; 8:40 p.m.
Mar. 21	**N.Y. Ballet Club** Nora Kaye, guest speaker Theatre Studio of the Dance; 8:15 p.m.
Mar. 21	**Playhouse Dance Co.** "St. George and the Dragon" Henry St. Playhouse; 3:00 p.m.
Mar. 22-25, 29-31	**Dance Associates** Amato Opera Theatre; 8:30 p.m.
Mar. 23	**Agnes de Mille Dance Theatre** B'klyn Academy of Music; 8:30 p.m.
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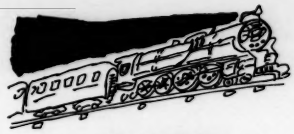

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season in Review

by Doris Hering

New York City Ballet
New York City Center
January 12 through February 14

Two new works by George Balanchine dominated the first half of the New York City Ballet season. They were "Opus 34" and "The Nutcracker." Neither came particularly as a surprise or special deviation in the continuity of Balanchine's works over the past few seasons. They intensified trends already initiated. "Opus 34" followed in the tradition of "La Valse" and "Metamorphoses," works in which Balanchine demonstrated his taste for the macabre. The difference being that in "Opus 34" the sense of darkness and decay was brought boldly into the open, instead of being velveted and subtilized.

"The Nutcracker" followed a divergent trend (although it, too, had its measure of the cruel and macabre). The trend was that of nostalgia—the homage to the past that has produced Balanchine's smartly delineated version of "Swan Lake" and his romantic "Scotch Symphony." In "The Nutcracker" the nostalgia came boldly into the open. But more of this in the next issue, when we shall discuss "The Nutcracker" in detail . . . after further viewing. (For the magnitude of its production has caused the ballet to change considerably since the opening performance).

For "Opus 34," Balanchine selected the Schoenberg Accompaniment Music for a Motion Picture, Opus 34. It was played through twice for two different dances. The music, despite its subtitle, "Threat, Danger, Fear, Catastrophe," seemed to us to be a warmly lyric utterance.

The dance—or rather the two dances—might be called a study in negatives, an experiment in non-abstraction and non-drama. To put it another way, the first version presented absolute dance without its key motivator—energy. And the second version presented dramatic movement without its key element—emotion.

The first work had, of course, a kind of subliminal energy. But the over-all force that makes phrases tumble and flow—that creates (especially in Balanchine's absolute dances) a vision of rhythmic order and resurgence—was neatly plucked out, like a nerve from a tooth.

The dancers, led by Diana Adams, Nicholas Magallanes, Patricia Wilde (or Jillana), and Francisco Moncion, seemed constantly to initiate movements and drop them. They dug one foot tremblingly into the floor, bent down and wrapped an arm behind a knee, and suddenly fell forward limp with their arms dangling. The girls were lifted over the men's shoulders, only to slither weightedly down to the floor. Balanchine's customary massed dynamics were replaced by a feeling of diffusion, as though each dancer were generating just enough energy for himself and were unable to partake of any group impetus. Even at the end, when the dancers piled upon each other in the center of the stage and one by one dropped their heads, they seemed curiously unrelated, despite their identical white tights-and-leotards costumes.

The effect of this first section was to neutralize the audience, to put them in a state of kinesthetic suspension so that they were neither tense from their attachment with the outside world nor exhilarated by the dancing they had seen. And so they were ideally ready for the second part of "Opus 34"—the drama divested of emotion.

The work was a ritual of annihilation. It began with a boy and girl standing in darkness downstage with their backs to the audience. They seemed about to set out on some sort of life-voyage. Two predatory monsters emerged from the wings to engulf them.

From the black upstage depths there approached a row of masked surgeons brandishing shining instruments. Two operating tables with sheeted figures were trundled out, and the surgeons went gleefully to work. A bloody bandage was passed about to form an elaborate network.

The sheeted figures rose. They were skeletons with the sinew-structure still intact. The girl (Tanaquil LeClercq) had long silken hair. The boy (Herbert Bliss) wore a clumsy head bandage. They writhed and clutched themselves as though something were gnawing at them. Two large, formless masses poured out. Like pools of molten lead, they swallowed their briefly struggling victims.

The boy escaped; strode behind a narrow scrim; and rose upward and out of sight. The girl, left alone on the dark stage, wrapped a crimson cloth about her thin shoulders; turned her back and walked slowly upstage. A shattering battery of searchlights assailed her (and the audience). She walked head-on into them.

The impression one got in watching this pantomime work was one of constant frustration—of struggle in isolation. The protagonists seemed to be involved in a series of endlessly inventive variations on the theme of destruction—a grim journey with martyrdom as the ultimate reward. The conflict between positive and negative, life-force and death-force, which is the essence of drama, was consciously eliminated. And that is why we were shocked but not really moved. For without conflict there can be no emotion.

The choreographer seemed to be indicating that life is composed principally of death-force, and the best we can do is succumb to it stoically. It doesn't even pay to seek reassurance in a man-woman relationship, since this, too, is eventually destroyed. If one pre-accepts this premise, then "Opus 34" must be a sustaining experience. For the boy and girl went through their ordeals with stoic detachment. But if one believes that tragedy, even at its most grim (as in the Greek dramas) can germinate a vision of hope and order for mankind, then "Opus 34" becomes an academic experience—in fact, not really an experience.

Roland Petit's Les Ballets de Paris
The Broadway Theatre
January 19 through February 28

For the past few years, Roland Petit has been hailed as one of the bright young geniuses of dance—a vitalizer, an innovator, a choreographer who has blown a warm breath of creativity over French ballet. This is not entirely accurate. In order for a choreographer to be considered an innovator, he would in some way have to extend the expressive range of the human body or achieve that special viewpoint-in-dance that is called style. And Roland Petit has not really done either of these.

He is, instead, an extremely resourceful talent-picker—a combiner of visual elements—a man of the theatre. His little story ballets with their roundfaced, spikey-haired girls; their bold male caricatures; their rather naive simulations of passion; their constant air of animation; are wonderfully entertaining. The fact that they are virtually meaningless is somehow softened by the charm of the performers, who seem like paradoxically chic children—gamins who are playing at elaborate grown-up games that they believe, rather than understand.

After the opening night, the company's American repertoire of four ballets was reduced to three—"Le Loup," "Deul en 24 Heures," and "Carmen." "Le Loup," with a libretto by Jean Anouilh and Georges Neveux, was a colorful variation on the Beauty and the Beast theme. In it a bride was duped into thinking that her bridegroom had been turned into a wolf. After she discovered that she had married the real thing, she learned to love the animal for his non-human honesty and strength—so much so that she stuck by him when the villagers tracked down the wolf and killed him. She died with him.

Petit told his story with the simplest kind

(*continued on page* 68)

dance magazine

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March, 1954

Rudolf Orthwine, Publisher — Jean Gordon, Associate Publisher

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On the cover . . .

Trained in the rich tradition of the Kabuki Theatre, Azuma Tokuho (or Azuma IV) brings a company to New York's Century Theatre in mid-February. The four week season, which precedes a world tour, is under the auspices of S. Hurok, with the cooperation of H. I. H. Prince Takamatsu and the Japanese Ministry of Foreign Affairs. Noted expert on the Orient, Faubion Bowers tells about the esteem in which the dancer is held in Japan on page 14.

The cover, created expressly for DANCE Magazine by Henry Stahlhut, is a contemporary version of traditional Japanese print style.

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Azuma Tokuho in "Dojoji".

from Japan:

azuma tokuho

On February 18th, too late for review, Azuma Kabuki, the first troupe of *bona fide* Japanese dancers ever to appear in America, began a four-week minimum run at New York's Century Theater. If their American audience is even half as enthusiastic as their Japanese fans, then the troupe's success will rival that of the recent Dancers of Bali.

Many spectators in New York will mistakenly assume that this is *the* Kabuki, Japan's fabulous, classical theatre that has excited such eminent personalities as Joshua Logan, James A. Michener, Paul Green, and Isamu Noguchi and which will eventually be imported here. Azuma Kabuki, which takes its name from Azuma Tokuko the star of the troupe, has its own distinguished, if not theatrical, tradition behind it in Japan. What the troupe offers is a series of beautiful and expert Japanese dances, performed with an authenticity which has never been shown here before.

Azuma Tokuho herself, who is of course the chief attraction of the group, is in her native land more of a legend than a person. More than anything else, she is the embodiment of a tradition — the age-old one of the Japanese *geisha* in its original and literal sense of "art person." No one, even before the war, could challenge her position as the center of "the most rarified and elegant circle in Japan," as one Japanese put it. At that time, and still today, it was extremely difficult for an American to have any sort of contact with this particular world. Most of the great *geishas* had never performed before a foreigner, who would not understand the full implication and subtleties of their art. Among the Japanese, however, they are so highly valued that the greatest of them can with all truth claim that they "have never performed before anyone less than a millionaire." Consequently, it was with great difficulty that I persuaded a Japanese friend of mine in 1940 to take me to see what this world was like.

At that time the *karyukai or* "gay quarter" of Tokyo's Willow Bridge, where the most beautiful (and expensive) *geishas* lived, was reminiscent of ancient Japan with all its delicacy and glamor. Here in the restaurants only the most delicious food and rarities were served — crickets browned in sorghum, custard eels, ice cold green noodles. The streets themselves followed the bank of the Sumida river under dripping willow trees or wound in and out of twisting cobblestone alleyways past the sparkling yellow, unweathered wooden houses, leaving space only wide enough for a ricksha and a pedestrian if he squeezed against the wall. There one could see debonair and handsome Kabuki actors, *geishas* — singers, *samisen*-players, and dancers —, and their wealthy patrons. From time to time they would stop and admire through slatted gates a miniature garden, a dwarfed tree, or a pool of carp or goggly-eyed goldfish.

Azuma Tokuho's house was an exquisite, two-story wooden house. When we had performed the usual formalities of taking off our shoes, stepping up onto the straw mat floor, and sliding paper doors to one side, Azuma herself appeared. She poured *saké* rice wine from a red lacquered, wooden pitcher into matching saucers — large, flat, shining circles of red — before she began her dance. To my surprise she looked unlike what I had expected of a dancer. Her nose seemed much larger and more hooked than that of a typical Japanese. Her hair was naturally curly, in itself a distinction in Japan. She wore no makeup — unlike the *geishas* who smear their whole face a dead white and then paint on a tiny, red mouth to their liking. Her kimono was simple. The austere pre-war government had banned cosmetics and the wearing of gold or silver thread in clothes. And these restrictions had even begun to reach into this elegant world.

While she danced, silently and quietly, my friend whispered tidbits of information to me. I would have enjoyed the dance anyway but without his running commentary I

The appearance in New York of the *Azuma Kabuki Dancers and Musicians* has provoked a number of questions. Is it Kabuki? Is it geisha dancing? Is she a fake?

The source of the confusion is the fact that no woman has appeared on a Kabuki stage in over 300 years. Then how does Azuma Tokuho get the right to use the word Kabuki? While she is not a "Kabuki dancer" (that in itself is a paradox since one can only be a "Kabuki actor" — dancing is only part of the craft), she is, however, heir to a distinguished Kabuki tradition. Her father was the great Kabuki actor, Uzaemon XV. Based on his style, Azuma has created a new school of Japanese dance, known in Japan as "Azumaryu".

Some of her dances are taken directly from the Kabuki dances as they are performed on the great stage of the Kazuki-Za in Tokyo. "Tsuchigumo" (The Monstrous Spider), in the current program, was studied with Onoe Shoruku II, who probably does the finest dancing in contemporary Kabuki. In addition, Azuma Tokuho has brought with her Onoe Kikunojo, a Kabuki actor who specializes in dancing. So, although the fact that she is a female has kept Azuma Tokuho from being a member of the Kabuki Theatre, and although not all of her repertoire stems from that source, her style does, and the title of the company, *The Azuma Kabuki Dancers and Musicians* is not a misnomer, since it indicates clearly that this is the Azuma version of Kabuki. Although that is not the same as the all-male Kabuki Theatre (which we expect to see in America next year), this is a distinguished and unique company which we welcome. F. B.

would not have known that the mask she wore represented a lion, that this was a Lion Dance, that she was supposed to be a young girl, that the spirit of the lion enters her, and that in the course of the dance she becomes a lion-demon that shakes his mane and roars with rage.

Later I learned that Azuma Tokuho was the daughter of the great and handsome Kabuki actor Uzaemon, the fifteenth actor since the 17th century to hold that distinguished hereditary acting title. Tragically, since she was a woman she was barred from the Kabuki stage on which, as in Elizabethan England, only men appear — even in women's roles. All her talent and traditions of her father were pared down to the drawing room size of these private performances. Throughout the war years, I thought often of that enchanted day, and of the magic created by Azuma's dance.

After the war, when the old Willow Bridge quarter was bombed out, I saw Azuma Tokuho again in a very different setting. She was ill. The doctor had diagnosed her ailment as tuberculosis of the spine. He insisted that a quarter of an inch of her spine must be removed, and hinted darkly that she might never be able to dance again. In those early days of the Occupation, non-fraternization laws were in effect, and my very presence in her sickroom was illegal. But Azuma was in despair. She asked me to bring her an Army doctor, one whom she "could trust; who would know the latest drugs (we have been cut off from the world for so long); who would tell if an operation were really necessary." I found one, who was more interested in meeting famous Japanese than in observing Occupation orders, and we stealthily parked our jeep several blocks away and crept into the house. The Japanese doctor had been quite correct, the operation was necessary, and a few days later, Azuma Tokuho submitted to it.

My contact with Azuma faded after that into occasional exchanges of sad little notes or delicacies sent between our two kitchens. Once in a while I received from her a package of orchid tea or a special, lovely flower that had just bloomed in her garden. For my part, I returned her gifts in the form of 'delicacies' available to any GI but unobtainable for Japanese — PX chicken sandwiches and vitamin pills.

Suddenly, after a few weeks of silence, a few of us were invited to see her dance. How many months of tortured rehearsals went into this I don't know, but to our vast relief she was marvelous. In fact, even the experts said she was better than ever. The possibility of her never being able to dance again, they claimed, had touched her so deeply that her 'new' dancing glowed with an inner happiness. She was so remarkably good that we arranged for her to appear before an all G.I.-Occupationaire audience at the Imperial Theatre. And her success there, the first Japanese woman ever to dance before an all-foreigner audience, equalled her popularity with her own people. She danced a special dance that night, based on the love story of the old Morgan and his *geisha* girl, O-Yuki, on whom he settled a considerable sum of money when he left Japan to return to America.

During the run here in New York, I will be seeing Azuma Tokuho for the first time since then. Her troupe has increased to a complement of 25 artists. She is bringing special scenery (weighing several tons) and an enlarged orchestra. Her husband, himself an excellent dancer, has created some of her new dances for her. With Azuma Tokuho's esthetic sense, the show cannot fail to be beautiful, and perhaps she can repeat for New Yorkers the success she had with the G.Is. At any rate, New York will have at last an 'evening in Japan' — an evening of taste and charm and of a world that many, many Japanese have never been fortunate enough to experience. THE END

how I became a dancer and choreographer

by George Balanchine

This is the 2nd in a series from "Balanchine's Complete Stories of the Great Ballets" by George Balanchine, Copyright, 1954, by Doubleday & Co., Inc. Edited by Francis Mason, the book relates significant information about 131 ballets. In addition it contains a section in which Mr. Balanchine states his opinions on dance, dance training and dancers. These are the chapters we are privileged to bring to you.

part II

Meanwhile I had become interested in choreography. I do not know how to explain this interest. I had learned to dance, to move, I loved music, and suddenly I wanted to move people to music, to arrange dances. In 1920 I had arranged my first ballet, a short ballet in the Fokine style, to the music from Rubinstein's *La Nuit*, which was danced by my fellow students at the school. The boys and girls who were in my ballet liked it very much, though its quality of movement was new to them. Our teachers did not like it at all. I saw immediately that I should never be able to convince the management of the state theatre to become interested in my work. I would have to present it myself.

This I did, in St. Petersburg, in 1923, in a program called "Evenings of the Young Ballet," which I organized with Vladimir Dimitriev, who has remained in Russia as a designer. In this program I was responsible for all the choreography. I tried to show the evolution of ballet in Russia from Petipa's classicism through Fokine's reforms to my own ideas of movement. The dancers were members of the state company who had been graduated with me. We had a hard time finding a place to put on this program, which was finally presented in the amphitheatre formerly occupied by the Czar's State Duma (Parliament).

The "Evenings of the Young Ballet" were popular with the dancers who performed them and with the young people in the audience, but they were not liked by the directorate of the state theatre. The director informed my dancers that they could not appear in my ballets and continue as members of the state company. We were therefore compelled to stop our performances, and I was obliged to arrange dances elsewhere.

At the Mikhailovsky Theatre I arranged the dances for Ernst Toller's *Broken-Brow*, devised pantomime ballets to the Milhaud-Cocteau *Le Boeuf sur le toit* and to Alexander Blok's poem *The Twelve*, and began work on a ballet set to Stravinsky's *Pulcinella*, which had already been staged in Western Europe by Diaghilev's Ballets Russes. I also arranged a dance scene for a production of Bernard Shaw's *Caesar and Cleopatra* at the Milhailovsky. (This was the opening scene, which I depicted as a cabaret. Later, when I knew English and could read Shaw in his own language, I saw what nonsense this was!)

All this time, I was still dancing at the old Marinsky as a member of the state company. The modern ballets of the Diaghilev repertory were becoming a part of the traditional Russian repertory. These ballets excited me enormously: I loved their music and choreography and marveled at the imagination of a man like Serge Diaghilev, whose Russian company in France could produce so many masterpieces so consistently. Needless to say, no equivalent creativeness existed in the theatre at St. Petersburg.

In 1924 I thought it would be a good idea to take a small group of Russian dancers to Western Europe. We had some difficulty with the Soviet authorities, but in those days it was actually possible to leave Russia and the authorities thought the tour might well have propagandistic value. They consented, provided that we went to Europe on our summer vacation from the state theatre. We were called the "Soviet State Dancers." There were actually very few dancers—Alexandra Danilova, Tamara Geva, Nicholas Efimov, and myself. I was then twenty, the oldest of all. I arranged a number of ballets, among them pieces to the "Oriental Dance" from Mussorgsky's *Khovantchina* and a waltz of Kreisler's. We learned these dances perfectly and in June 1924 sailed from St. Petersburg (it had become Leningrad) on a German boat. We were bound for Berlin, where we had secured our first engagement.

In Berlin we danced with some success, then went on to perform in German watering places and at Mannheim. Then we accepted an invitation to dance at the Empire Theatre in London. From London we went to Paris. There we were fortunate enough to secure an audition with Serge Diaghilev, the genius impresario who had brought the Russian ballet to Europe fifteen years before and had caused the ballet capital of the world to shift from St. Petersburg back to Paris. Diaghilev had seen one of our performances; he liked our dancing and our dances. He invited us to join his Ballets Russes.

When I became ballet master to Diaghilev's Ballets Russes, I was twenty-one years old. I was humble in this position in the most famous ballet company in the world and sought to learn everything possible from Diaghilev, the man who had fostered Fokine and Nijinsky and commissioned from Igor Stravinsky that great composer's first ballet scores, *Firebird* and *Petrouchka*. I had just arrived in Europe and, though I had learned European languages at the ballet school in St. Petersburg and knew the culture of Europe in general, I had much to learn.

Several years ago Anatole Chujoy's *Dance News* published an article of mine on Diaghilev

frederick melton

1954: N.Y.C. Ballet's production of Tchaikovsky's full-length "The Nutcracker", choreographed by George Balanchine, as seen at dress rehearsal. At right, Balanchine, Jerome Robbins (in foreground) and members of the corps de ballet in front of the Horace Armistead decor for the Land of Snow Flakes. At left, Balanchine demonstrates for young Paul Nickel and understudy.

to commemorate the twentieth anniversary of his death. What I said then seems just as true to me now:

Perhaps it is only today, almost twenty-five years after his death, that all contemporary choreographers begin to realize the true proportions of the enormous artistic debt we all owe to Serge Diaghilev. If we analyze the work we have done since his death in 1929, we see that we are still following in his footsteps, still adhering to the principles laid down by him during the twenty years he guided the fortunes of his unique Ballets Russes. Were he alive today, Diaghilev would probably find a new direction in his beloved art form, a new approach to the creation and presentation of ballet. He was always twenty-five years ahead of his time.

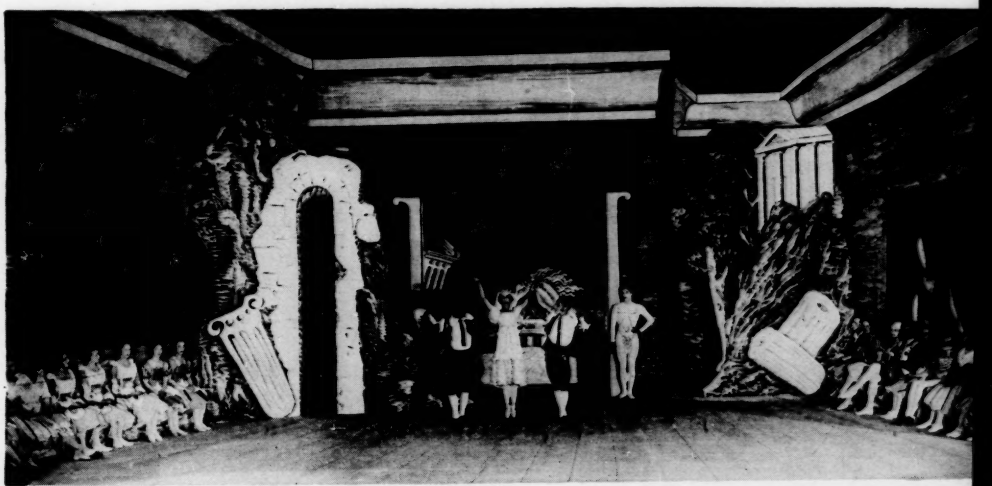
Diaghilev had the capacity to see not only the potentialities inherent in an artist, be he choreographer, composer, designer or dancer, he also knew what work, what style, what period, suited that artist best. Great though it was, his genius for discovery would not have been so overwhelming had he not had that innate and cultivated taste which alone distinguishes true artistic quality from a sense for novelty and craftsmanship.

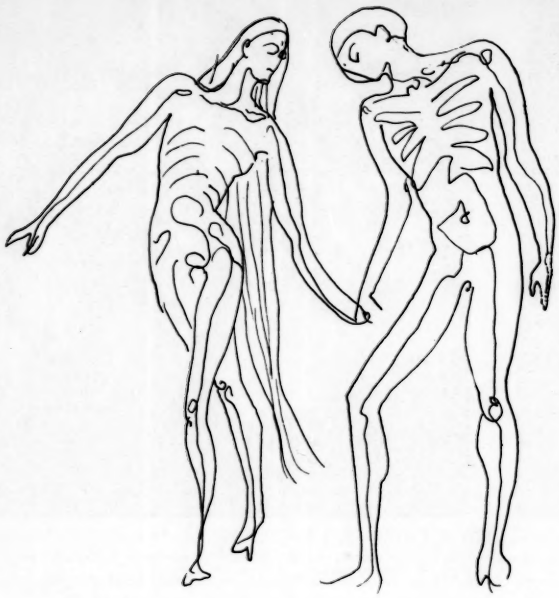
If I were to describe Diaghilev simply, I should say that he was a man of high culture. It so happened that he was a great ballet impresario, a patron of the arts, but he could just as easily have been a statesman, an ambassador: he could have held any post that required knowledge, intelligence, culture, taste. He was at home in world literature, music, painting and sculpture. He spoke three languages with the fluency and in the idiom of the native. Never a professional musician, he could read a musical score as one reads a book.

(continued on page 67)

1929: A late Diaghilev production of George Balanchine's "Le Bal", in which the choreographer was also a leading dancer. In the photo below he is at the right of ballerina Felia Doubrovska.

numa blanchfils, monte carlo





"Opus 34"

by Edwin Denby

● "Opus 34" despite its press, is powerful theatre. brilliantly produced and performed. Once more Balanchine has made a striking ballet different from any in the repertory, different from any anywhere. It is a powerful and it is a paradoxical ballet. It looks like modern-dance, but it is entirely classical; it shows no sweeping discharge of physical energy, but it generates as much force as if it did; it is frightening in its pantomime, but the effects seem ludicrous. The fact is it combines the ludicrous and the tragic in a magnificent tragic glee. It is the same glee that is so intolerably enormous in "King Lear". Children like it, but adults shudder. They wish "Opus" were meaningless, or even a joke at their expense; it isn't, its theatre power is exact at every point.

"Opus 34" is a piece in two parts not at all similar at first sight, but both set to the same darkly glistening and oppressive Schoenberg score. The first part is straight dancing in a peculiar range; the second is a fairy tale told in pantomime. The audience watches the first part absorbed and impressed; it watches the second fascinated, frightened and giggling. Then the curtain comes down and there is a curious vacuum, the blank state of not knowing what hit you. One tries to get one's bearings; one can't seem to bring all one has seen in focus.

What has happened on stage has been peculiar. When the curtain goes up, thirteen dancers face you, dressed alike in plaster white, each standing alone. They quiver a knee and stop; they lunge forward and stop; they dangle their hands; crouching, they throw a hand wide, slip it between the legs, grab a knee and stop; they turn up their faces to you and stop; they stand erect again. They are not tense, but very alert. The gestures are swift and clear, done without any sentiment; they look a little comical — yet somehow like those of terror. Stops and movements build into phrases, complex classic figurations, sections. The dance develops a powerful rhythm. The dancers touch themselves, each other, sharply and without feeling and go on; groups start and stop in a narrow compass, they scarcely leave the ground, they stretch their strength oddly downward. By flashes the stops give a sudden super-visibility like a film close-up. It looks funny and dreadful, yet the movements are so elegantly done, the rhythm so strong, the variety so surprising, one has a sense of great dynamism. It is as if people were under an oppressive force, meeting it keenly and swiftly, using to the utmost the space left them. But the dancers come to a repeat; as if there were no issue from the trap. Then, very slow, they mysteriously merge into a close clump of people, and together they meet extinction candidly and without complaint. It is an image of strange tenderness.

At once the pantomime begins. A brother and sister stand with their backs to us at the footlights, facing the darkness upstage. They go forward into it. a witch beckons them aside. As they turn toward her, swooping creatures tear them apart, kidnap them, they disappear. Out of the dark comes a fat squad of nurses, two operating tables, a surgeon. An operation is performed. Bandages, bandages, bandages. Dumped off the tables are the brother and sister, horribly altered, dreadfully fascinating to see. They quiver fantastically, grovel in anguish, they reach for and find each other blindly, ludicrously. A slithery heap of something viscous appears, like a wave. The girl steps into it for relief, it slowly mounts, swallows her. A second wave absorbs the boy. In the heaving waves, the victims wriggle, they try to reach each other, they meet wallowing topsyturvy, are separated. The brother sinks wondrously upward, gone forever. The girl strands ashore and rises. She finds a frightening memento of him, she hoods herself in it, hooded she paces forward to the footlights. She turns, finds herself where the two of them were once together, facing the enormous dark that bears down on her from everywhere. Alone she slowly paces into it. Blinding lights hit her head-on, set fire to her, and erect she paces on into them. Curtain.

The pantomime is clearly a fairy tale — the dark wood, the witches, the cruel wizard, the bewitched waves and lights. The grisly events are vivid but not naturalistic. They appear and disappear in an unnatural black void. And like a fairy tale, as we accept the truth of the story, we find ourselves back safe in a familiar domestic lamplit room, back in the familiar theatre.

a strongly positive appraisal of a controversial new Balanchine work.

What I have described is what anyone sees who watches the stage. The action is lucidly shown and straightforward. The piece has no surrealist ambiguity: there is no mystification, no siding with the monster, no confusion or violation of personality. Still less is it a hoax, a "period" spoof. Both parts move steadily to an heroic ending, a moment of quiet for an image of final courage. Both show people meeting an overwhelming inhuman force with courage, without complaint. The destiny, savage and ludicrous, that they meet seems to be as a friend said, "the end of everything"; but that is merely what none of us escapes.

The tragic horror of "Opus" is not a gloomy fancy the choreographer wants to make a personal point about. It is given by the score. You hear it insistently evoked by the music. And the program notes tell you the story Schoenberg had in mind. It is contained in the titles of the sections of his score: "Threat. Danger. Fear. Catastrophe." The choreographer has dramatized this four word libretto as convincingly as he could and in two parallel ways. He has projected the rising horror it calls for through striking images of savage irony and human heroism. The glee and the tenderness of these make the unescapable catastrophe not a pessimistic defeat, no, they make it lift tragically in the midst of horror. And the dramatic impact it achieves is terrifyingly real.

As for the dramatic device of mingling the ludicrous and the tragic, that has long been legitimate, and even a glory of theatre. Balanchine has used it before: in "Prodigal Son" for instance, and in "Nightshadow"; used it without a story reference in "Four Temperaments". And he has long hoped to make a "Don Quixote". He has certainly used a great many other and gentler devices when they were called for. The particular effect of this one is double: first it shocks one's stuffiness, then it delights one's sense of truth.

People shocked and puzzled by "Opus 34" have taken to the comfortable cliche that its devices and ideas are "the old-fashioned ones of the German twenties." This is nonsense for anyone who knows those twenties. Their characteristic was the protest, the resentful whine, the morbid self-dramatization. The ideas of "Opus" are consistently and clearly the opposite ones. It looks destiny in the face; it accepts catastrophe as a test of courage.

But what makes the ideas in the ballet appear with such expressive power is the way the stage action at every moment seems to fulfill the intense dramatic potency of the music. When the ballet is over you are convinced that you "understand" the score, you have felt its grandeur and theatre. The music is Schoenberg's "Opus 34 — Movie Music". Balanchine has set it twice: the first time he makes you see the forces of its tight logical form, the second the wide stream of its expressive rhetoric. In the first part of the ballet you watch the compressed phrases, the reversals, the intricate developments; wonderful how the dance reveals the hidden majesty of rhythm, reveals the intense spring of action left in the interlocking structure. In the second part, the music floods out like a soundtrack, weird as a spell of science fiction, inexorable in the timing of its dreadful stream. The sounds of it, the whirrs, squeals, reverberations, humms and thuds, have frozen the first time on strictly limited dance movements, as if crystal by crystal their logic immured the dancers; then the second time, the same sounds have liquidly lifted up a few solid gobs of nightmare, like the whisper of ghosts in a river that foretell what has happened already. Even if you don't look for the consistent narrative meaning "Opus" has, but follow it merely moment by moment as movements set to a particular score, the ballet makes its grand effect. That it offers two stage versions of the same very difficult music, each musically right and dramatically

(continued on page 48)

drawings by stella bloch

in the news . . .

photo by charles del vecchio, courtesy of washington post

It was a diplomatic as well as artistic event in Washington, D. C.'s National Theatre when the Royal Winnipeg Ballet initiated its first American tour there on Feb. 8. An after-theatre reception was held at the home of Canadian Ambassador Heeney.

The company appeared in only Canadian works that evening. "Ballet Premier" (above) and "Intermede," both non-story classic pieces, were created by leading dancer Arnold Spohr. Like his dancing, they are attractive, musical and promising. Dancers Marina Katronis, Bill McGrath, in lesser roles, and Carlu Carter, prominently featured, stood out, in a lively company, as being especially gifted. The latter did a beautiful job as the bride in Gweneth Lloyd's "Shadow of the Prairie," a well-constructed work in folk and free ballet style.

Miss Lloyd, artistic director of the company, was also responsible for "The Shooting of Dan McGrew," which closed the program. She has choreographed 35 ballets since she came from England 15 years ago to do the preparatory work which has resulted in the present company. Recently she has been busy with a school in Toronto and Betty Farrally, ballet mistress and producer, has been getting the company ready for its U. S. tour.

To both the Royal Winnepeg Ballet and its sister company, the Canadian National Ballet, which has recently been making forays across the mid-west border, our welcome, and wishes for the continuing growth of Canadian ballet.

Katherine Litz dances with her company at the Brooklyn Academy on March 17. Above: a portrait of her as Ophelia. The program will include the premieres of three works; "Summer Cloud", "Excursion" and "The Lure". Miss Litz, a member of the dance faculty at Bennington College, is currently on leave during the six-week period when Bennington students desert college temporarily to work at jobs in their chosen vocations.

marcel ray

Shivaram, authority on Indian Kathakali dancing, appeared at the 92nd St. YM-YWHA January presentation, "Festival of Dances and Music of Southeast Asia", a program by professionals and amateurs from many oriental lands. It was one of the best attended and enthusiastically received concerts of the "Y"'s winter season. Louise Lightfoot, who has brought Shivaram from India, hopes to arrange a cross-country tour in the near future.

caroline rohland

Members of the New Dance Group rehearse Anna Sokolow's "Lyric Suite", which she was originally commissioned to choreograph for the Mexican Ballet, and which was performed by them at Mexico City's Theatre Insurgentes last summer. "Lyric Suite", to music of the same name by Alan Berg, will be one of the N.Y. premieres of the New Dance Group's five day spring season at the 92nd St. "Y", which begins on March 29th. Above: Sandra Pecker, Leonore Landau, Carol Bondy and Laura Sheleen. Miss Sokolow is out of sight.

Iris Mabry will perform at the Brooklyn Academy on March 5th, accompanied by husband, Ralph Gilbert, who writes all her dance scores. The program will feature a trilogy; "Appassionata", "Doomsday" and "Lamb of God", and the N.N. premiere of "Entre' Acte", an excerpt from a large new work called "Cabaret". Miss Mabry and Mr. Gilbert have performed recently in Paris and in San Francisco. Both are presently on the Cornell Univ. faculty.

morris huberland

The lion, Chinese symbol of good luck and longevity, comes out every February 3rd to extend the greetings of the New Year. People dance through the streets, mimicking the movements of the "lion" to the accompaniment of drums, cymbals, gongs and firecrackers. Merchants give him pieces of red paper with money wrapped inside and in exchange the "lion" frightens away the evil spirits. The 1954 celebration in New York's Chinatown was only slightly dampened by a persistent rain as the people cheered in "The Year of the Horse", the 4651st Chinese New Year.

in the news (continued)

Katherine Dunham rehearses with Italian movie star, Silvana Mangano for "Mambo", currently in production in Rome. The film features Mangano, Vittorio Gassman, Shelley Winters and Dunham, who is choreographing as well as acting. Her role is that of a would-be dancer who has little talent and is therefore made to teach. Her film pupil, Miss Mangano, has actually been a student of ballet for many years. No American release date has been set yet.

marcus blechman

Hadassah, noted performer of Israeli, Chassidic and Oriental works, will appear at the Henry St. Playhouse on March 6 and 7. Teacher, dancer and choreographer, Hadassah has done much to bring excellently presented ethnic dance to N.Y audiences.

courtesy i.f.e.

Before leaving Paris for the N.Y. season of Les Ballets de Paris, Collette Marchand completed work in "Par L'Ordre du Tzar", a French film directed by Andre Aguet and Peter Berneij. She is co-starred with Michael Simon and Jacques Francois (above). Although her role is primarily a dramatic one, she does dance to a Victor Gsovsky choreographed Hungarian Rhapsodie, partnered by Milorad Miskovitch. Miss Marchand has had several successes as a film actress—the most notable in "Moulin Rouge".

walter owen

At a luncheon given by the Federation of Jewish Philanthropies held on Jan. 27 in honor of N. Y.'s new Mayor Robert Wagner, Jillana, Maria Tallchief and Paul Draper (right) were among those who volunteered to entertain the gathering of more than a thousand people who attended the fund-raising event in the Grand Ballroom of the Hotel Astor. Other dancers who performed were Pearl Primus and Herbert Bliss. Simon Sadoff accompanied.

a fascinating story of research in the American Southwest

the pueblo indian today

by Charles Gallenkamp

anthropologist, author and photographer: Charles Gallenkamp

● Stretching for two hundred miles along the nourishing waters of the Rio Grande and across the parched mesas of northern Arizona are preserved the villages of a people among whom life is infinite and simple: infinite because it is found everywhere between the desert and the sky — simple because it is born of simple things. Today thousands of travelers in the American Southwest have the opportunity to visit the sun baked adobe towns of the Pueblo Indians, to observe there a passing way of life, and experience vicariously the spiritual and physical forces which have propelled this culture through fifteen centuries. Few realize the importance of their survival, the wisdom of their philosophy, and the depth of a faith which has not only allowed them to live in harmony with the earth, but extract from it material nourishment and aesthetic ideals of profound beauty.

Only now does the light that was theirs begin to dim before the advance of a civilization they can neither understand nor accept. An existence fed by the soil and made comprehendible by chanting winds, masked gods, and dancing spirits cannot pit its fragile economy against the rush of machine age commercialism. Nor can their faith, born of the unseen spirit of life, justify the oncoming atomic era with its dynasty of chaos and destruction. It remains for the few to whom the simple pattern of things is important to preserve and pass on the legacy being left behind by this dying civilization.

The painter, writer, and photographer finds among them a rich source of stimulation, but it is the student of dance who can best extract the essence of cultural vitality from these people. In no other living society can there be found a closer relationship between dance and life. The dances of the Pueblo Indians are complexly interwoven with their search for spiritual truth, and evolve from a natural preoccupation with cosmic mysteries and man's place among them. Like all true art it is born of necessity. It becomes a living manifestation of the desire to relate themselves and their community to the natural laws that provide a clue to life's ultimate purpose. There can be little doubt that Pueblo Indian culture rode to its present day survival on the crest of religious vigor—a vigor symbolized and made workable largely through ceremonial dance ritual.

When I first visited the remote Pueblo villages it was difficult to suspect that behind their subtle, uncomplicated existence lies hidden a tradition of myth and legend comparable to that of ancient Greece and Rome. During the many months I spent with them, recording and photographing their daily life, I became increasingly aware of the simple dignity and strength of the people. With tireless effort they have dug the yellow mud from the river banks to make their homes. Relentless toil has transformed the barren desert into green fields of squash, beans, and corn—the staple of life. Their towns are serene and restful and the long rows of sand colored houses stand neatly along roads worn deep into the desert floor. Brightly painted doorways, strings of red chili peppers, and golden corn hanging from roof tops spice the villages with color. For centuries they have brought seed and water to the scorched land. In return it has given them physical sustenance and a ghostly world of the supernatural in which the mind could run free to seek its answers: a world visible in the endless space, deep canyons, and gigantic mountains of their desert homeland.

Out of this world have come a galaxy of gods and spirits to guide the people in their daily tasks. There are spirits concerned with crops, hunting, fertility, sickness, and death. Every need basic to human life is related to a deity who comes when called to dance among the people, bring them strength, and animate their faith. Elaborate ceremonies consisting of prayer, chants, offerings and climaxed by a dance are held to honor their many gods.

The dance is everywhere in Pueblo life. It comes to them from the clouds driven by restless winds, swirls of yellow dust on the plains, the swift movements of animals before the hunter's bow, and the gently blowing fields of corn. From these things they have taken their dances and chants, enriched them with symbolic meaning, and offered them back to the great Spirits from which they came. If the gods are pleased they will blend the sun and rain to make the mead of life for the Indian's fields. Their rivers and ditches will run deep and swiftly with water and in the mountains many deer and bear will await the Indian hunter. One can not call a faith like this pagan unless he is to call nature itself a pagan thing.

the pueblo indian today

drums . . .

Common to all Pueblo rituals are the drums, whose incessant rhythms form the heartbeat of its dances and chants. When the Spanish first came to the Southwest, they found drums being made by individual craftsmen in every village. Today most of them come from the pueblo of Cochiti where drum making is a major occupation. The trunk of the cottonwood tree and rawhide are the only materials used, and a drum capable of deep, exciting tones is a highly prized item.

With the drummers there is almost always a chorus of elaborately costumed men singing chants, voiced prayers to the spirits, to insure the fulfillment of their needs. The chants like the dances are never written down, but are passed on from one generation to the next. A good deal of secrecy surrounds many of these religious ceremonies, and photography is all but impossible except in a few villages.

photo by f. carpenter stuart

the kiva . . .

All important Pueblo ceremonials begin in the *kivas* — simple underground structures of wood and adobe which represent the center of the universe and the birth place of Pueblo life. It is in the *kivas* that the precious images of their gods are kept. Here are taught the myths and legends of the people, their history, the closely guarded secrets of the spirits. Incense is burned upon the altars of faith and the young ones instructed in the rites and dances which bring to life the soul of the people.

Before a ceremony is to begin the *kivas* bustle with activity. Often chanting, dancing, and the making of prayer sticks will begin many days before the dance is scheduled to be performed before the village. *Kiva* rites are forbidden to any except Indian eyes. As a camera was not allowed inside the chamber, two dancers from Santa Ana permitted themselves to be photographed as they covered each other with blue paint for the Evergreen Dance — a preparation usually carried out in the *kiva*.

buffalo dance . . .

The Buffalo Dance is one of the oldest and most widely performed ceremonials of the Rio Grande valley towns. It is a hunting ritual to assure abundant game and a successful hunt. Further religious meaning is given this dance by the fact that the spirits of the slain animals are honored during the ceremony. In its purest form it is a dance drama depicting various phases of the hunt, beginning at dawn when the buffalo-men are lured into the village plaza by a buffalo maiden and continuing throughout the day until they are finally slaughtered and carried into the *kiva*. The buffalo dancers are masked under elaborate headdresses of actual buffalo hide and horns. Their bodies are painted black and draped with skins, bells, and rattles. Their steps imitate as closely as possible the heavy, lumbering movements of buffalos on the plains. One moment he may stalk about slowly as if looking for grass, then suddenly shake his horns and paw the dust furiously as the tempo of the drums increases. A young girl, the buffalo maiden, dances near him through the entire ceremony. The costume of the hunter is equally symbolic of his role in the drama. He carries a bow and arrows with which to take his prey. The buffalo has long been extinguished from his ancestral hunting grounds, but the dance has survived as a tribute to the spirit of the hunt in general. Here the dance is being performed at San Juan, one of the larger pueblos in northern New Mexico.

all photos not otherwise indicated are by the author

deer dance . . .

The costumes of Deer dancers are classic examples of the Indians' never ending desire to imitate and personify nature. The headdress is crowned with antlers and two sticks are used to make the forelegs of the much hunted deer which still abound in the desert and mountains near the villages. In this costume the dancers scamper about all day with the nervous, frightened movements of deer at play until, like the buffalo, they are slain by hunters and the dance ends in a climax of frenzy. This dance was photographed at Santa Clara during a fiesta in which the Deer, Buffalo, and Antelope ceremonies had been combined to make a huge hunting dance. It was performed before a shrine erected to honor the patron saint of the pueblo — a curious tribute to the parallel workings of the native and Catholic faiths, both vital factors among the Indians of the Rio Grande valley. By contrast, Christian influence is felt very little at the isolated Hopi villages in northern Arizona and at the large pueblo of Zuni in western New Mexico, where the native religion has remained untouched.

turtle dance . . .

Numerous dances are enacted as prayers for rain. Water has always been the precious, life-giving element so necessary to survival in the arid southwest. For that reason water birds, fish, frogs and turtles are sacred and respected, and dances to honor them are given just before the planting season each year. These tribesmen of San Juan are performing the Turtle Dance, one of the oldest known supplications for rain.

photo by f. carpenter stuart

corn dance . . .

Santa Clara's ancient Corn Dance is the most important ceremony in every village since it concerns the growth and harvest of the Indians' staff of life — corn. Reverent attention is given this dance and seldom has it been photographed because of its sacred meaning. Santo Domingo's Corn Dance, held early in August, is the most famous of all Rio Grande ceremonials. It attracts visitors from many lands, who gather to watch the dark-skinned dancers devote the entire day to tireless veneration of the Corn Mother. At times several hundred villagers will take part and the plaza is filled with a colorful, fierce display of devotion and pageantry.

photo by f. carpenter stuart

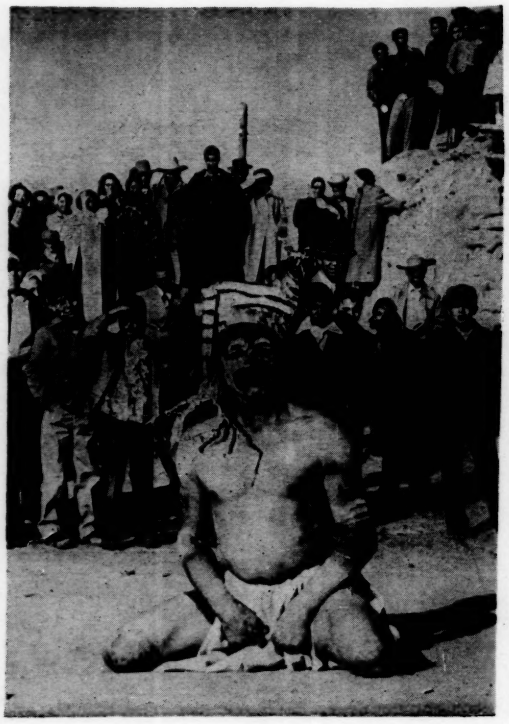
basket dance . . .

San Juan women kneel to grind corn as part of the significant and beautiful Basket Dance. This is a dance of thanksgiving in which baskets filled with seed, fruit, and corn are offered the gods in return for bountiful harvests. The woman's role in this dance portrays her duties in life — her consecration to childbearing and the sustaining of the tribe. The part played by woman in Pueblo rituals is subordinate to that of the man. She is a constant symbol of fertility; her feet seldom move high off the ground, remaining, as they believe, near the earth and drawing from it her powers of giving birth. In her hands or adorning her body, she carries the evergreen boughs, a symbol of everlasting life.

the pueblo indian today (concluded)

new year ceremony . . .

A New Year ceremony performed each January at Santa Clara to welcome the new year and newly elected officers of the pueblo. Dancers go from house to house performing at each stop and receiving in return gifts and prayers from the head of the house. Secular affairs of the villages are managed by a governor appointed each year. Religious and social leadership are the duties of a Cacique or tribal chief. His position is held for life. He is aided by a council and numerous societies and clans.

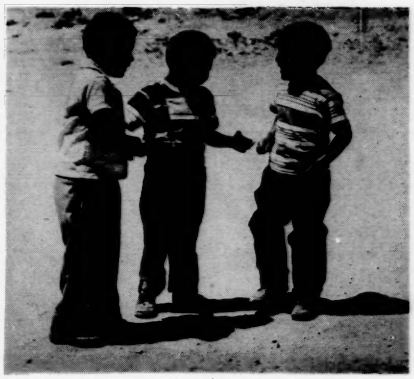


the clown . . .

Each pueblo has a society of Koshare or fun-makers. In essence they are clowns, spirits of the dead who possess the power to see man's folly through jesting and laughing eyes. Since they are believed to represent the "ancients", their supernatural powers enable them to deal with the weather, disease, and fertility. They are protectors of the native religion; a position considered highly sacred, and the serious work of the Koshare is done in the *kivas* or during secret ceremonies. Ordinarily they appear at dances decorated with black and white stripes, clowning, mimicking, and joking in any manner they wish, totally unnoticed by the other dancers. This San Juan Koshare enacted for hours the story of a turtle-man who was once supposed to have visited the village. His real purpose was, it seemed, to stand between me and an old masked Koshare the Indians did not want photographed. Not until later did I realize that he was mimicking me in this picture.

farewell dance . . .

A group of young Hopi children taking part in the Farewell Dance, a ritual usually associated with the coming of the new year. Hopi ceremonial life is rich and highly complex; their best known ceremony being the Snake Dance in which live snakes of all varieties are used as part of an elaborate prayer for rain. The remoteness of their Pueblo villages high on three mesas in the northern Arizona desert has enabled them to preserve most of their ceremonial life in the tradition of centuries past..



at play . . .

Three San Juan boys practice to the beats of the Buffalo Dance being performed in the village plaza. Spontaneity is never discouraged, but from an early age instincts are guided toward the correct execution of the dances.

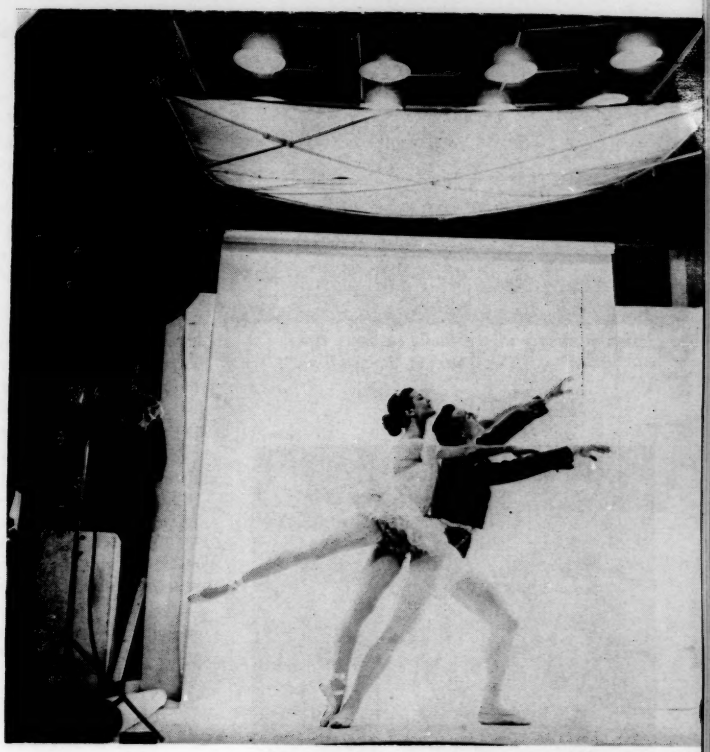
photo by f. carpenter stuart

ritual of the day's end . . .

This rare photo is of the end of a ceremonial day. Four Santa Ana tribesmen have gone to the banks of the Rio Grande, where they wash the paint from their bodies and cast the evergreens, symbols of never-ending life, into the swift waters of the river to be carried back to the land that yielded them. The village has danced and sung. The gods have heard them, for beyond the river's edge grow fields of tall green corn deeply rooted and strong — like the faith of those who tend it.

Nora Kovach and Istvan Rabovsky in an action photo by Walter Strate

Kovach and Rabovsky



in the studio of photographer Peter Basch

an american premiere

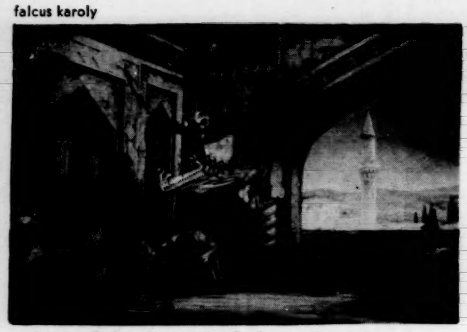
On February 9th Nora Kovach and Istvan Rabovsky joined Les Ballets de Paris at New York's Broadway Theatre, to be guest performers for the three remaining weeks of that company's season. The only other American appearances of the Hungarian couple who caused a stir last spring with their "Leap to Freedom" (the title of the State Department film made of the dancers shortly after their escape from Berlin's East zone) were two TV appearances on Ed Sullivan's show. New York's critical dance audience, seeing them in person, found them vivacious and audacious, technically skilled to the point of being startling as they presented the well-worn "Don Quixote" pas de deux. But this same audience was unsatisfied. Brilliant, yes, but acrobatic — expertly trained, yes, but lacking in maturity as artists. The verdict was rather similar to that of London, less enthusiastic than Paris, which often prefers its dance attractions chic and daring.

But the dance audience could not dismiss the Hungarians as uninteresting, nor could they disregard their uninhibited technical prowess. As for Kovach and Rabovsky, whether they wish it or not, they have become in a measure a guide to what is going on in the countries they have rejected. How much their performance reflects the training they have had there and how much is of their own abilities and personalities, it is naturally difficult to tell, especially since it is obvious that any young man and young woman in their early twenties who feel strongly enough to do what they did, have unusual characteristics. Not until we have the opportunity to see many more Russian-trained dancers, will we be able to weigh the elements fairly. However, we cull from the films and reports which have reached us that Russia's leading ballerina, Galina Ulanova, has a gentle breadth of lyricism very different from the impassioned virtuosity we have begun to associate with the idea of contemporary Russian style.

It was in fact Ulanova, herself, who, on a 1949 tour of state ballet companies, saw Rabovsky, then a soloist of the Budapest Opera Ballet, and decided that he and Nora Kovach, a pupil at the Opera Ballet School, should be brought to Russia for further training. With unprecedented speed all technicalities were taken care of and a few days later they were en route to Moscow for a trial period of study, during which time they worked with Tarasov. After a month they were sent to Leningrad and the School of the Kirov Theatre of Opera and Ballet, formerly the Maryinsky Theatre.

They had already been exposed to many years of work with an unusual teacher —

falcus karoly



Istvan Rabovsky in the Budapest State Opera production of "Fountains of Bakhchisarai", 1951.

lipnitzki

Nora Kovach in the "Don Quixote" pas de deux Paris, 1953.

courtesy peter craig-raymond

Ferenc Nadassy, ballet master of the Budapest State Opera and partner in a Hungarian folk dance.

kovach and rabovsky . . .

Ferenc Nadassy, ballet master of the Budapest State Opera — as well as to many visiting Russian teachers. Nadassy, married to a Swiss dancer, had assimilated her knowledge of the French school of dance. In his youth he had been a pupil of Guerra, a colleague of Cecchetti, from whom he learned the disciplined Italian pedagogic approach, on which his work is based; a third influence came from the leading Russian teachers who came regularly to teach in Budapest. These included such well-known dance specialists and choreographers as Boynennin, disciple of Vaganova and choreographer of "Flame of Paris" Messerer, ballet master of Moscow's Bolshoi Ballet, and Zakharov ("Fountains of Bakhchisarai"). Nadassy, now sixty-seven and still teaching in Budapest, incorporated all these influences and added original contributions to his unorthodox teaching methods. Instead of the usual class procedure of combining many phases of ballet training in every class, he held a weekly class for each important individual phase of ballet technique — one class for only port de bras, another for all kinds of pirouettes, one for character work, one for pointe work (which no pupil was allowed to take until after at least a year of intensive work), etc. The emphasis, according to Klari Szechy, ex-Nadassy pupil now teaching in London, was "first and most important . . . to achieve technical purity and perfection . . . He did everything at the same time to develop feeling and expression . . . on the other hand he knew that feeling and expression were lost if the dancer had to struggle with technical difficulties. His method achieved a surprisingly high standard . . . any girl in his corps can execute 32 fouettes with ease. . ." In addition he emphasized musicality, and made available to his pupils classes in tap and acrobatics, since he felt that rhythm and flexibility are essential to every dancer.

In Leningrad, the teen-age Hungarians studied many hours daily, he with Gouseff, she with famed Agrippa Vaganova, who taught only girls. Vaganova, seventy-one at the time, was still agile and did her own demonstrating in class and when coaching. She worked, according to Nora, with much concern for musical feeling and for beauty of line, and trained beginners and soloist candidates, but never intermediate students. In an interview with Alice Kaposi, printed in the November, 1953, issue of the London publication, "Ballet Today," Miss Kaposi tells of Nora quoting Vaganova as saying, "Make music with your dance", and "The harmony of the music should be expressed by your body and arms, hands and head". Of the classes by Gouseff, Istvan had this to say to Miss Kaposi: "The classes for the highest form students are very strenuous and exhausting and break into four thirty-minute sessions. The first half hour is devoted to exercises at the barre, beginning with *pliés* and continuing with *battements tendus, battements fondus, ronds de jambe, battements battus developpé* and finishing with *grands battements.*

"Then come the exercises in the centre, consisting mostly of three very difficult adagios. The third half-hour is devoted to jumps, and we finish the last thirty minutes with big jumps and turns. The class for soloists are not so exhausting and they last only for an hour.

"The emphasis is always on the adagio, and great care is devoted to the hands. Classes are small, eight or ten is the usual number of students or soloists taking part and thus the teacher can give enough attention to each of them.

"Besides classical dancing great importance is attached to character dancing — the dances of different nations — and weekly, six hours are reserved for it."

The young dancers had been studying only two months when it was decided that they were ready for presentation. For the next five months, besides their studies, they appeared frequently with the Kirov Ballet (of which Dudinskaya and Shelest are leading ballerinas), she in "Sylphides" and he in "Bluebird" variations. At a second performance, they danced "Bluebird" together, then "Don Quixote" for her and "The Red Poppy" for him. They danced, too, in "Chopiniana", "The Nutcracker" and "Swan Lake" and they were learning many short numbers from Gouseff and Vaganova, dances which they later did on their concert tours.

On their return to Budapest, they were ready for the advancement that followed. Married by now, they were made the company's leading dancers. Comforts, a car, and very good salaries were theirs. All, however, with an awareness of government supervision and the knowledge that their interest in dancers of other countries was looked on with suspicion. In secret they read English and American magazines.

In 1952 they were invited on a government-sponsored tour that included appearances in Moscow, Leningrad and Kiev as well as in the cities of Hungary, Bulgaria and Rumania. It was while they were making another such series of performances in the spring of 1953 that they stepped down into an East Berlin subway, carrying no luggage, no belongings except what they had on, and came over to the American zone.

Under contract to S. Hurok, who was quick to hear about them from dance sources, they appeared in London with the Festival Ballet and in Paris with the Ballets de Paris. Now, dancing temporarily with the later company again, they are awaiting the opportunity to apply for American citizenship. They are curious to see and learn from the dance of the western world. From their own experience they know that the arts cannot be contained behind borders. How these energetic young talents will develop, and what the opportunities will be for them, is still the future's secret. It is of much interest to us all.

L. J.

Plans for a Diaghilev Memorial

On August 19, 1929, a funeral gondola skimmed along the canals of Venice to the cemetery of San Michael on a nearby island. There Serge Diaghilev, age fifty-seven, was laid to rest. This August, twenty-five years later, memorials will be held in many of the cities of Europe, including Venice, to honor him.

Diaghilev was a catalyst of personalities and ideas, a man of great culture, a creator of things to be. The young untried artists whom he recognized and developed are accepted by us today as among the most illustrious in music, painting and the dance. (See page 17 for Balanchine's tribute.)

From the day in 1909 when he presented a little Russian company for the first time at the Chatelet Theatre in Paris until his death he continued to infuse the arts of the West — and especially ballet — with a teeming new life. Because of him the vapid dregs of Post-Romantic ballet were washed away in a flood of new music, new decor and brilliant new dancing.

The opening of the memorial has already taken place in the form of a January 16th gala arranged by Le Circle Paul Valery (of which E. M. Gengis Khan is the secretary general and Serge Lifar the director) at the Palais de Chaillot in Paris. More than three thousand persons attended, including twelve ambassadors and diplomatic representatives from forty-three countries. In addition to orchestral performances of works by Prokofiev and Stravinsky, and a procession of students from all the dance schools of Paris, the program included ballet performances of "Le Spectre de la Rose", with Solange Schwarz in the part originally created by Tamara Karsavina for the Diaghilev Co., and twenty-year old Jean Paul Andreani in Nijinsky's role. Lifar again danced in his version of "Prelude to the Afternoon of a Faun".

During the week before Easter there will be a short season by the Paris Opera Ballet at the Monte Carlo Opera Theatre, home of the Diaghilev Ballets Russes in the principality of Monaco. The Opera Ballet company will present four works from the Diaghilev repertoire. At the same time, in addition to an important exhibition of memorabilia and art work, an International Congress of Choreographers is scheduled. Balanchine, Massine, Nijinska, Romanoff and Lifar, all of whom worked for the famed company, are to be invited. One of the purposes of the meeting is to consider what steps can be taken to insure the proper protection of the choreographer's work.

Ninette de Valois, once a member of the Ballet Russes, announces that the Sadler's Wells Ballet, of which she is now Director, will add three works from the Diaghilev Company to its repertoire. They will be performed first at the Edinburgh Festival this summer. These will be the Fokine version of "Firebird", Massine's "Three-Cornered Hat" (with the possibility of the choreographer dancing in it), and one other.

And, an August season in Venice is planned, with more exhibits and a special pilgrimage to San Michael. The details are still incomplete. But, whatever the facts and arrangements, they will be only a small part of the true memorial to Diaghilev. That exists in the wide public acceptance of the dance today, and in the vitality of the dance in our time.

Jean Silvant

by Jean Cocteau, 1912.
top to bottom: Nijinsky and Diaghilev: Nijinsky and friends after "Le Spectre de la Rose"; Picasso and Stravinsky.

martha graham:

highlights of an artist's development

by Doris Hering

This month Martha Graham and her company begin their tour of Europe and Israel. Since Miss Graham's last visit to the Continent was abandoned after one or two performances because of her knee injury, this is, in effect, her first visit to the Old World. And so we are waiting and wondering.

How will Europeans receive this great and controversial performer? Will those who are accustomed to the curve and balance of ballet consider her a ruthless shatterer of cadenced movement? Will those who accept the symbolism of the pointed toe, the patient conquest of the air, be able in turn to understand the new symbols — the feeling of rootedness, the pulsating torso, the high shoulders and angled elbows? And how about those whose affection for the dance is centered about the curled head and endlessly silken thigh? Will they, too, open their hearts to this thin little lady with her long gowns, her bare feet with their high-curved insteps and gnarled toes, her scoop-cheeked face with its open mouth, and her dark hair skewered tightly like the mane of a longforgotten goddess?

Many are bound to be jolted, just as we in this country would have been jolted if the work of Picasso, for example, were thrust upon us all at once with no prior contact. And the effect of a Martha Graham is even greater, for the human body has a directness of transmission that cannot be duplicated by any other art medium.

In a sense, we envy the Europeans the shock of this initial impact. After all, we in America have grown up with Miss Graham. Or more accurately, she has made us grow up with her. But someone coming new to her art will meet the whole Twentieth Century spirit suddenly, blindingly revealed to them in physical terms. And in Miss Graham's group choreography they will find this revelation heightened and detailed. For Miss Graham is not a choreographer in the purely design sense of the word. Her group works grow out of her personal utterance. They enlarge it, extend it, emphasize certain aspects of it. Although they are often abstractions of personal ideas, they are never really objectifications. They remain the large dark mirror of Miss Graham's soul, which is the cumulative soul of contemporary man. Or, as Miss Graham herself has said, "I have never called myself a choreographer. I am merely an instrument of the creative principle."

But while we envy the Europeans this first impact of an artist whose idiom has been building and strengthening for more than thirty years, they have missed something that can never be recovered — the progressive reflection of our time on a supremely sentient human body and the gradual clarification into art.

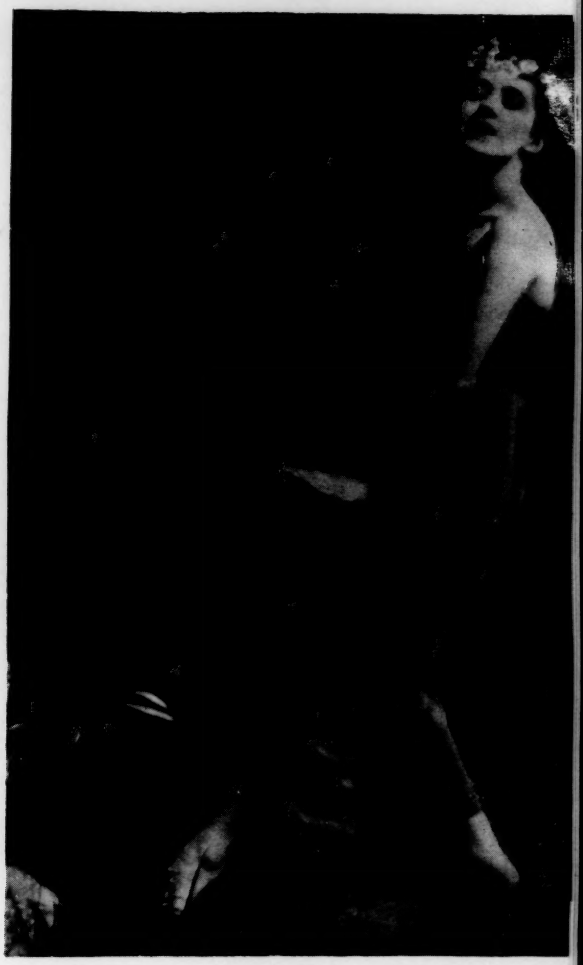
Miss Graham has often said that the history of dance is the social history of the world. And nowhere can it be more true than in her own existence.

In 1916, when she entered the Denishawn School, her background was securely middle class. She was a high school graduate and came from a tenth generation New England family. Her own childhood was spent in California where her father, a neurologist, had established his practice. Perhaps because of his particular professional experience, he was able to give her as a child the most valuable piece of insight a dancer has ever received. He warned her never to bother to lie to him because her body would tell him the truth. This concept of physical verity, differently phrased, was one of the basic tenets of the Stanislavsky-inspired theatre and ultimately of the modern dance movement, which Miss Graham was to spearhead after her departure from the Denishawn cradle.

But let us go back to Denishawn. It flourished in the halcyon days of vaudeville and world's fairs; of a nascent American interest in exotic lands and a robustious commercialism; of post-romanticism and hedonism in the arts. The dancing that Martha Graham learned at Denishawn and that she practiced in her first independent concerts in 1926 and 1927, might be called "character dancing." The body line and the movement emanating from it were applied to her body, rather than natural to it. As a Javanese Girl (during her first summer at Denishawn), as the Princess from "Xochitl" (Ted Shawn's Aztec ballet performed between 1920 and 1923 in concert and vaudeville), and even in "Tanagra" (one of her first original works done in 1926) there is very little hint of the dancer to come, except possibly in the almost ecstatic facial expression. The body carriage is languid. The interest is in an exotic theatricality inspired by Ruth St. Denis and other contemporaries. There is an attempt to camouflage the natural angles and eccentricities of the body with decoration or with a softness reminiscent of the fuzzy-focus photography of the period, or more specifically of Impressionist painting.

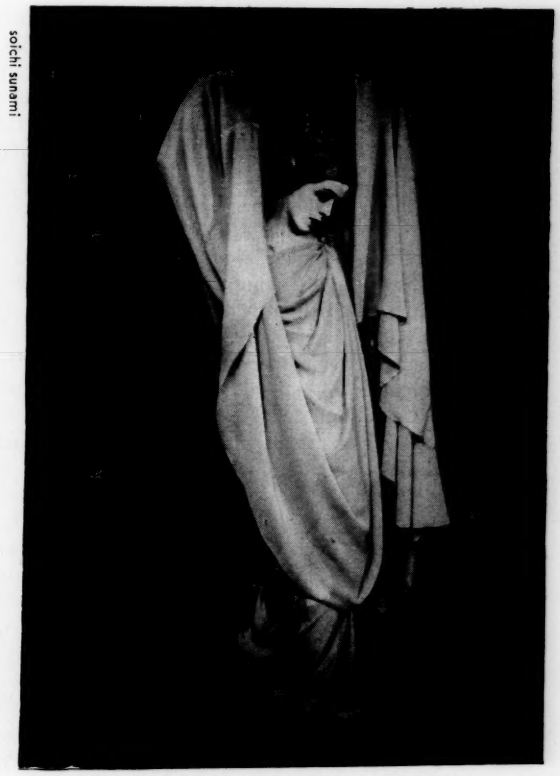
Miss Graham characterizes her dancing and the technique she has evolved as a way of moving that frees the body to become its ultimate self. But, interestingly, this freeing process seems to have begun with the utmost of rigidity. The photographic studies of "Revolt" (1927) and the "Dance of Death" (1928) indicate little more than a kind of total perversity. The hips (and Miss Graham's are normally very turned out) are thrust forward. The spine is stiffened. The hands clench or point. The draperies are

photos courtesy of the arthur todd collection



As a Javanese girl during her first summer at Denishawn (1917)

soichi sunami



Tanagra (1926), *performed in her first independent concert.*
Music: Eric Satie

The Princess in Xochitl (1920), *Ted Shawn's Aztec ballet.*
Music: Homer Grunn

soichi sunami

Revolt (1927).
Music: Arthur Honegger

soichi sunami

The Dance of Death from Poems of 1917 (1928).
Music: Leo Ornstein

ben pinchot

Sarabande, part of a four-part solo called Transitions (1934).
Music: Lehman Engel

martha graham . . .

discarded. In the case of the "Dance of Death" the costume is made of rubber so that it cannot yield and fold to the lines of the body. But one feels that although she is discarding the acquired movement of her Denishawn days, she is doing so arbitrarily. She is fiercely "modern" in the same way that some of the city buildings of the period were becoming modern, with a sharp, angular upward and outward thrust, with their form not yet interlaced with their function.

By the time the nineteen thirties came around and Japanese prints were being replaced by John Sloans in American parlors, dancers were portraying strikes, breadlines, and lynchings in their works. But Martha Graham, with that unique sense of distillation, of seeing the reality beneath the reality, went ahead in her own way. (And she acquired a rapt audience in the process.)

It was an age of anguish. And Martha Graham caught that anguish in her solo, "Lamentation" (1930). She sat alone on a bench, encased in an anonymous tubular costume that left only hands and face and feet visible. The very non-clothing of the costume, the classic impassivity of the face, elevated the dance into a perfect abstraction of all grief, all bereft women, all America mourning its youth that was lost forever in the stock market crash of 1929. How different was her use of the line of drapery in "Lamentation" as compared with its use in her earlier excursions. In "Lamentation" the lines were pulled in tensions and counter tensions to accentuate now a knee, now a shoulder, now the head jutting upward like the apex of a tortured triangle. What had formerly been decorative was now infused with vitality.

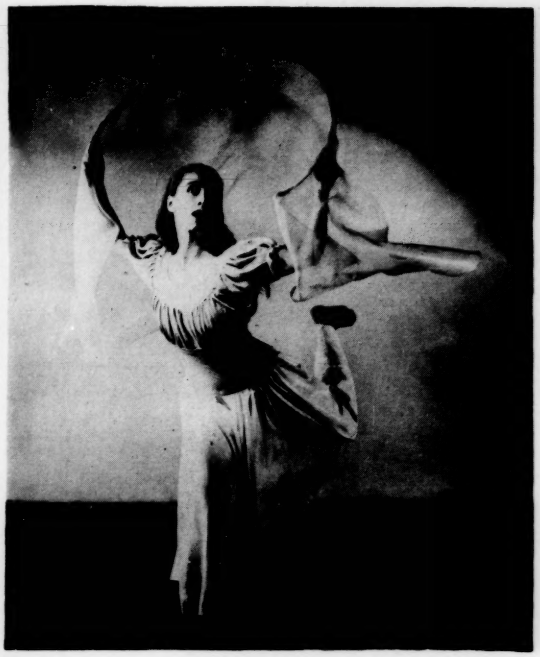
But the vitality was no longer arbitrary. It was growing out of inner conviction. Compare the stiff-armed stance in "Dance of Death" with the angled arms of "Two Primitive Canticles" (1931) or the high arms and thrusting hip of "Sarabande" (1934). Suddenly the movement begins to have a style, a rationale of its own. And it is very different from other kinds of dance. For ballet, born out of pastoral dance and out of courtly amenities, is based upon the circle. And the essentially pastoral dance of Isadora Duncan is also based upon the circle. But Martha Graham's is, as she says, "couched in the rhythm of our time, is urban and not pastoral. It is broken and the body falls into angles, which are percussive segments of a circle — the circular movement arrested."

The middle nineteen thirties are what might be called the "folk" period in America — a period in which we had broken our ties with the old world and were trying to find a cultural identity of our own. These were the days of labor songs, folk songs, and loudly touted regional heroes. But Martha Graham followed atavistic paths into works like "Primitive Mysteries" (1931), which had to do with the cult of the Virgin as expressed in the amalgam of Spanish Christianity and Indian religion of the American Southwest; "Frontier" (1935), a solo tribute to the universal pioneering spirit of mankind; and "American Document" (1938), a bold statement of faith based upon American

philippe halsman

One Who Seeks in Dark Meadow (1946).
Music: *Carlos Chavez*

barbara morgan



The Mary Figure from El Penitente (1940)
Music: *Louis Horst*

barbara morgan

The One Who Dances in Letter to the World (1940).
Music: *Hunter Johnson*

graham

quoting . . .

This month's "quoting" is devoted to only one man, a man who gave much of his thinking to the dance: the late French symbolist poet and philosopher, Paul Valéry. We often find dancing mentioned in his works. He wrote some beautiful poetry on the dance; and in his essay, "Degas, Danse, Dessin", he discussed it at length. Finally he tried to seek its philosophical basis in "Dance and the Soul" in which he created a symposium wherein Socrates spoke his thoughts for him.

To Valéry, the esssence of dancing, as well as poetry, is the "absolute"; in both, the artist tries to express what mere words are incapable of saying. Above all Valéry sees in dancing an intoxicated state of being. Of it he says, "our limbs execute a series of figures, the frequency of which produces a sort of intoxication which goes from languor to frenzy" and thus, for him, the state of dance is created. Movement, growing and dying in eternal change, the momentary and the successive — in all this Paul Valéry sees the essense of life. For him the "danseuse inexprimable" alone can portray the very soul of love, and can thus penetrate the realm of the impossible.

In his Socratic discussion, Valéry finds the final image for dancing by comparing the dancer to the flame: the movement that destroys itself as it grows into another movement. He thinks of the dance as a continual metamorphosis, as the present that passes and yet never dies. ***Walter Sorell***

●

from "dance and the soul"

Phaedrus

Admirable Socrates! Look quickly! . . . Look at that flickering creature! Dancing seems to come from her body like a flame!

Socrates

O Flame . . .
This girl is perhaps a fool?
O Flame . . .
Who can say of what superstitions and absurdities her ordinary self is composed?
And yet, O Flame . . .Living and divine! . . .
But what is a flame, my friends if not the moment itself? All that is mad and joyous and awful . . . O my friends, all that passes from the state of heaviness to the state of subtlety, passes through the moment of fire and light . . . And flame too, is it not the intangible and haughty form of the noblest destruction, what will never happen again happens magnificently before our eyes . . . Look at that body leaping like flame replacing flame, look how it treads and tramples on reality. How furiously and joyously it destroys the very place where it happens to be, and how intoxicated it becomes with the excess of its changes! . . . One can no longer speak of 'movement' . . . Its acts are no longer distinguishable from its limbs . . .

That woman who was once there has been devoured by countless forms . . . That body, with its bursts of vigor, inspires me with a quintessential thought; just as we ask of our soul many things for which it is not intended, and demand it to enlighten us, to prophesy, to forecast the complete possession of itself and reach a pitch of supernatural glory . . . But it fares with the body as with the soul, for which the God, and the wisdom, and the depths that are demanded of it, are and can only be moments, flashes, fragments of extraneous time, desperate leaps out of its own shape . . .

(translated by Dorothy Bussy)

Deaths and Entrances (1943).
Music: *Hunter Johnson*

●

the exquisite dancers

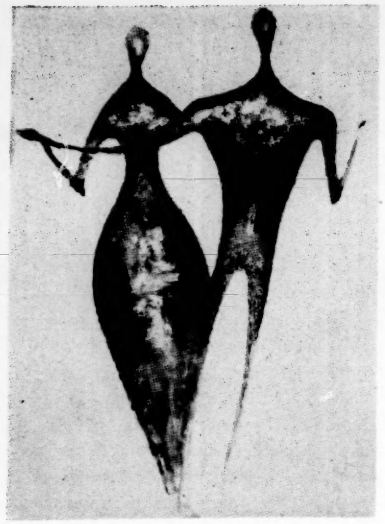
They who are delicate as flowers come,
Figures of golden loveliness, minute and slim.
The frail moon throws its rainbows round them . . .
Here they come,
Melodious and fleet through the wood's lighted gloom.
Mallow and iris and the deep nocturnal rose
In the dark at their dancing like graces arise.
What scented mists trail from their golden fingertips!
The azure sky is bare above this barren copse
And scarcely gleams the shallow lake, reposing now
Like some vague treasure fallen with a long-lost dew,
Wearing a flowered stillness . . . Once again, they come
Melodious and fleet through the wood's lighted gloom.
Their hands are gracious to the cherished flower-cups,
A thread of moonlight sleeps on their devoted lips,
And their enchanting arms that move with dreamy grace
Unravel lovingly, beneath the myrtle's boughs
Their tawny tresses and the trees' caress . . . But some,
Less bound by the remoteness of the harps' strange rhythm,
Steal on pointed feet towards the lake's shrouded fan,
To drink the lily-dew of pure oblivion.

(Translated by James Kirkup)

●

"Life is a woman dancing who would divinely cease being a woman if she could extend the leap she has made right into the clouds. But as we cannot reach the infinite, waking or dreaming, so she always becomes herself again, ceases to be a snowflake, bird, idea — or in a word, all that the flute willed her to be, for the same Earth which sent her recalls her, and returns her breathless to her feminine nature and to her love."

*



Social Dance, pen and brush drawing by Elie Nadelman

the ballroom teacher's library

by Mildred Duryea*

There are two aspects of ballroom dancing which should be understood in their relationship to each other. The one pertains to the typical step patterns of the various dances, and comes under the heading of "What to Do" — the second relates to the technique of movement which gives the participants real enjoyment in the execution of these steps. This factor could be called the "How to Do". Obviously, dancing just the step patterns of a Slow or Viennese Waltz, without the requisite technique of body movement, would give very little pleasure to the dancer.

While a number of ballroom dance textbooks written by American authors have stressed in the main the "What to Do" there are several authors who have made valuable contributions towards a greater enjoyment of ballroom dancing through their analysis of the technique of ballroom dance movement.

The most recent book in this category is Charlotte Hess' *The Joy of Dancing*, published by Dance Books, Carnegie Hall, New York 1953. Miss Hess calls her book "a primer of the technique of inner body weight shifts in social dancing". She stresses the value of the relationship between mind and body and suggests that "it is far more important to be aware of the muscular processes within the body which produce the movements of a step, than to know in what direction to move, or how one step will lead to the next". You will be in accord with her statement that dancing should be done with the whole body rather than with the feet alone. How often we teachers say that to our pupils!

The author's detailed analysis of the technique of rhythmic vertical progression is clear and sound and shows an extensive background of anatomical information about the body. Her treatment of posture is excellent and should be of value to the teacher. The chapter called "Balanced Walking" points out some common errors and how they may be corrected. Miss Hess urges the use of Nature's technique—that is the technique of the successive falling and self-recovery of the body's weight — "the transfers of the body's weight are the result of a natural muscular rest and activity sequence, the rhythm of which, combined with the breathing rhythm, lends ease and distinction to the walk".

There is a brief discussion of the essentials of dancing. The remainder of *The Joy of Dancing* is devoted to dance patterns in general.

Another author who considers the "How to Do" approach to ballroom dancing is Lawrence Hostetler in his *Walk Your Way to Better Dancing* originally published by A. S. Barnes in 1942 and kept current by later editions. In the language of the layman Mr. Hostetler presents his ideas on body conditioning, body mobility, body alignment and body control. He writes, "One doesn't dance in segments. The entire body must be treated as a unit, with movements of each part harmonizing with every other part". He follows this statement with a clear cut picture of the structure and function of the spinal column. He gives excellent exercises for suppleness, mobility and relaxation.

Mr. Hostetler maintains, "The dance-walk is based upon the same principles of body mechanics that apply to smooth walking". The chapter dealing with directions for improvement of the dance-walk is practical and constructive.

In the second half of his book he analyzes the various dances and presents combinations of steps in each dance—in other words — the What to Do of dancing.

Anita Peters Wright and her late husband, Dexter Wright, have made their contribution to the literature on ballroom dancing in their simplified text for the layman *How to Dance*. Dealing largely with the What to Do aspect of dancing, the clarity, brevity and easy progression of their text make this a practical book for the beginner.

Dorothy Cropper (Mrs. George Marshall) has contrib-

* *Mildred Duryea (wife of the late Oscar Duryea, dean of American ballroom dance teachers) is Past-President of the New York Society of Teachers of Dancing. She is a member of the Faculty Committee of the Dance Masters of America and Secretary of the Direct Members of that organization.*

uted an informal textbook, *The Ballroom Teacher's Manual*, for the young American teacher. Written some thirty years ago and currently out of print, her suggestions are still timely. She offers excellent suggestions on the organization of classes, on etiquette in the ballroom, on dress for the teacher, and on publicity. She gives clear explanations of technique, concise definition of terms, useable preparatory exercises and practical step combinations.

A recent book, *Dancing Made Easy*, by Betty White, published by David McKay in 1953, stresses the What to Do. Her party ideas are especially noteworthy.

Similar in interest to the Betty White manual is Arthur Murray's *How To Be a Good Dancer*, originally published by Simon and Schuster and currently unavailable.

If you are interested in the international aspects of ballroom dancing there are several current and older English books of value. Some forty years ago Edward Scott in his still *Better Ballroom Dancing* "How to Do", or in his words, "the correct synchronous action of the upper part of the body". Of sound advice, this little book is entertaining and full of wise comments on the common difficulties of the tyro.

You are probably aware that the British are generally more serious in their attitude towards ballroom dancing than we are in this country. Since the '20's their ballroom dancing has been extensively standardized. In their ballroom literature it is interesting to find almost identical content in their meticulous analysis of steps and style. Standard step patterns are laid out with detailed instructions regarding such technical details as balance, sways, heel work, rise and fall and contrary body movement.

The three books that follow are representative of the modern English style. Henri Jacques' text, *Modern Ballroom Dancing*, originally published in 1938 by the New Era Publishing Company, London, is an imposing and expensive book, elaborate in both foot patterns and general descriptions.

In Victor Silvester's text *Modern Ballroom Dancing*, published in London in 1952 by Herbert Jenkins Ltd., the author states that good dancing is a question of balance. He stresses that dancing in England and the colonies is standardized and that every good teacher sets out to teach the pupil good style, balance and movement. His definitions are clear, his advice is sound. His many routines, the "What to Do", are clear and easy to follow.

The third English text is Alex Moore's *Ballroom Dancing*, published by Pitman Publishing Company in 1951. This is a comprehensive work, planned to help both the amateur and the teacher. The detailed table of contents is very helpful as a guide to the reader if he wishes to use the book for reference purposes. The material is well organized. The marginal topics in heavy type, the use of two sizes of type in the text, the excellent arrangement of subject matter and the numerous diagrams and photographs make this a valuable text for both student and professional.

Coming back to a consideration of ballroom dance literature in this country, we find the professional magazines have carried much material of value to the ballroom teacher, some of it in DANCE Magazine Albert Butler in an article entitled *Tempo of Our Times*, as far back as January 1931 makes a plea that more stress be laid upon the coordinated rhythms of body alignment and body movement.

Again in *How and Why You Should Dance Correctly* in the December, 1931, issue Mr. Butler gives useful exercises that will help to produce controlled movement.

Since 1945 the ballroom department of DANCE Magazine has been under the direction of Albert and Josephine Butler. During that time they have authored many and varied articles on ballroom dancing, both on technique and on step patterns — "How to Do" and "What to Do".

The *Foundation Technique* series, which appeared from December 1948 to July 1949, is based on the premise that the principles embodied in contrary body movement, in the weight changes and in the directional planes, are the basis of graceful movement for all dances. A later series on technique called *Movement Principles of the Superior Ballroom Dancer* appeared from February, 1952, to April, 1952, and is a pithy analysis of "what good dancers do".

The Butlers have been mindful of the reader who wants step patterns. Many of their articles contain routines. For one designed for slow foxtrot music refer to the February 1949 issue, "The Five-Step for Slow Foxtrot". The December 1953 issue carries a timely article on "Mambo Today" dealing with the how and what of this new rhythm.

This brief study of significant contemporary ballroom literature brings into perspective not only individual contributions of English and American writers to ballroom dance literature, but a comparison between the English and American contributions as a whole.

It is obvious that Hess, Hostetler and the Butlers have made more penetrative analysis on "how to achieve" the "natural movement style" that is empirically recognized as the ultimate in ballroom dancing than has any of the British writers. All three appear to have been strongly influenced by the discoveries of the relatively new (about forty years old) schools of natural body mechanics, from which Modern Dance techniques have sprung. Their original contributions make of ballroom dancing a serious art — although paradoxically their common aim is to bring more fun into the execution of ballroom dancing.

It is recognized that describing any body technique by the written word is a hazardous and difficult task, and that the written word is often capable of misinterpretation. Yet the individual and combined writings of Hess, Hostetler and the Butlers lay the foundation of a real technique of ballroom dance movement, despite the individual approaches to the point to be achieved.

Admittedly the American books do not represent the uniformity of the English books, particularly in the "What to Do" phases. This is a matter which can only be resolved by the standardization of American ballroom dancing. Yet the vitality and the creativeness of the more serious American writers point to the formation of an American technique which will ultimately bring great satisfaction and joy to the millions of participants in the art of ballroom dancing.

THE END

a young dancer success story

"paper pattern" for a dance

by Regina Woody

A new dance studio is always a fascinating place, Lindsay thought, as she walked quietly to the bench and sat down. She placed her Labanotation book beside her, checked her two pencils and patted the clean yellow turkish towel into neater folds along her neck. It was nice to be early for the first lesson. This way she could see Miss Nevin teach the middle group and decide for herself how good it was. Very pleasant, at thirteen, to be in the advanced class. Lindsay couldn't help but hope that the move from Philadelphia to a small mid-western city wasn't going to mean that dancing class would be dull and lifeless. She watched eagerly but critically.

Now Miss Nevin was on the floor. Tall, slim as a splinter, moving with restrained tension, she did not need to speak at all. But when she did her voice was clear and had a ringing quality. "This is a new section of the dance, girls. We have just ten minutes for it today."

She swept through an intricate series of motions, beautifully articulated, cleancut and exciting. The class followed.

"Whee," Lindsay said under her breath, "Is she good!" And reached for her notebook. She couldn't get much down in ten minutes, but her pencil flew and she blocked in the position of body, feet, arms and head for the starting position and the first few movements. She thanked her lucky stars for her training. Not many dance studios start five year olds on Labanotations, but she had been one of Nadia Chilkovsky's first pupils and that school teaches notation to all its pupils. She loved it and thought of it as a normal part of dance education.

The senior class came in and Lindsay noted the absence of notebooks. She glanced around the studio quickly, no blackboard, no books of any sort, just a piano and a slim, very able pianist, whose name was Miss Neale. She put her notebook aside and took her place at Miss Nevin's command. Class was like a dream that rushed by. Almost before she was aware of the change, improvisation followed technique. And then there was the rehearsal for the special dance to be given on the Christmas recital program. The pupils had been working on it for weeks and Lindsay realized that in order to learn her part quickly and well she would be wise to notate what had been done so that she could practice at home.

Lindsay worked hard and by Thanksgiving she had a good deal down in Labanotation. In the dressing room after class one day, Rosemary suddenly stood up, looking as if she were going to cry. She went through the last few steps of the dance.

"Drat," she said, stopping for the third time. "I've forgotten. It just won't come right."

Lindsay bit her lip. She didn't know whether Rosemary would really welcome help or not. "It's because you're starting off wrong," she explained opening her notebook and searching out Rosemary's score. "See," she pointed at it. "You should start with your left foot. You do go right, but you're half-turned away from the audience. Miss Nevin forgot today and kept starting you off wrong. Try it and see."

"Okay." Rosemary put her left foot forward and after that the steps flowed effortlessly.

"Well," she said in surprise, "if you knew so much about it why didn't you speak up in class? We wasted most of our rehearsal, and you know it."

"True, but I cant," Lindsay admitted. "I'll never forget Miss Nevin's reaction to my notebook the first day she saw it. She said it was all nonsense and that she'd have none of it in her classroom, that a dancer must rely on her memory and musicality. She called Labanotation a crutch and said it made a dancer lazy and stupid to have her dance written out as if she were a moron incapable of remembering the finer points of a great art."

"Did she say all that?" Rosemary asked in awe.

"And then some," Lindsay told her, making a face. "I had only asked if she taught Labanotation and she positively exploded. I've kept my notebook out of the way ever since."

"Let me see what it looks like." Rosemary reached over. "Good grief, it is terribly difficult isn't it? I don't believe I could ever learn it."

"You could learn it," Lindsay said coolly, "but you'd have to work at it. It isn't as easy as learning a step, but once you know Labanotation you can write or read any step written. You need never forget a dance again. It's like music. You play, don't you?" Rosemary nodded and Lindsay whipped out a sheet of music. "Can you play this?"

Rosemary looked. "No, it's too hard."

"Can you read the notes?"

"Sure," Rosemary picked out several. "Maybe I could play it if I studied it hard enough."

"Same with Labanotation," Lindsay explained. "Learn the symbols and you can do the steps they stand for."

"Teach me," Rosemary demanded, and teach Lindsay did, for a small sum, each Saturday morning at her own home. Before Christmas vacation began she had seventeen pupils, and each and everyone was becoming an avid Labanotator. More notebooks were smuggled in and out of Miss Nevin's class than she dreamt of, for she was still against Labanotation despite the many articles appearing in newspapers and magazines about the value of notating both old and new dances and ballets.

The recital was a tremendous success. The repeat performance was to be a Benefit for a Crippled Children's Home nearly ninety miles away. "The bus will be at the door at three o'clock tomorrow," Miss Nevin said. "Miss Neale will chaperone you. I'm driving over early. I'll take Rosemary with me. We'll check the stage, do a music rehearsal with the orchestra, and get the light and curtain cues straightened out. I'm planning three hours for the ninety mile drive. We'll do a skeleton rehearsal when we get in. The show is at eight.

"Lucky you," Lindsay said to Rosemary. "You'll have Miss Nevin all to yourself for three hours. Then you'll be buddies while you test the hall. Teacher's pet!"

"Maybe I can sell her on the idea of Labanotation," Rosemary suggested. "Dare I tell her we've practically notated the whole ballet?"

"No," Lindsay spoke nervously. "Please don't tell her no matter what happens. If she knew I had disobeyed and was teaching her own pupils how to notate she might just throw me out of class. Please, please don't."

"Alright," Rosemary agreed, "I won't tell, but I was hoping I could get her interested. Say, it's snowing out. Come see, the flakes look like wooly rags."

"They won't last," Lindsay predicted. But they did. The fluffy wads grew smaller and harder and thicker and by morning there were three feet of soft, shifting snow.

But the highway had been cleared and the bus raced along over a clean white pathway. The fields were untracked, the telephone poles were crowned with a foot of frosty ermine. The wires were looped ribbons of ice dropping of their own weight.

It was not quite four-forty-five when the bus drew up at the Farmdale Auditorium. Miss Neale was the first off the bus, the others gathered and filed through the stage entrance. They met a very tense scene. Miss Neale, who had been speaking with the stage manager, looked white.

"Girls," she said speaking very slowly, "there must have been an accident. Miss Nevin and Rosemary have neither arrived nor telephoned. What could have happened? They left at eight-thirty, they should have been here by eleven this morning."

"The storm was mighty bad then. Maybe they got off the road," the stage manager said, "but they'll turn up. I'm mighty glad you and the kids are here. We've sold 1800 tickets and the musicians have been waiting since noon. Would you please get going. The show's three hours off.

"A show?" Miss Neale asked. "But we can't give a show. The leading dancer isn't here and her understudy is home in bed with the flu. We're sunk. You'd better give people their money back."

"No!" Lindsay hardly knew she'd said it until Miss Neale looked at her and said.

"And why not? Don't tell me you're one of those eager beavers who knows everyone's roles."

"I do and I don't," Lindsay said ignoring the sarcasm. "I can't dance Rosemary's role, but it's all notated here in our notebooks. Seventeen of us have been Labanotating the ballet for practice. Pat is the best dancer. I think if we all got busy we could help Pat learn the role well enough to dance it. She's worked it up a little herself as she notated the steps."

"You mean you girls —" Miss Neale got up. "I am dumb with admiration. Let's go."

"You people gonna dance after all?" the stage manager asked hopefully.

"We certainly are," Lindsay said. "Star or no star, this show's going on, thanks to Labanotation."

"Okeydoke," the stage manager led the way. Miss Neale was ahead of him. Already she was on stage handing out scattered second sheets of music which she'd brought.

Never had Lindsay or the other girls dressed so quickly. They were on stage, notebooks in hand, in less than five minutes. Pat, holding her notebook at arm's length was pushed, prodded and guided.

"It would be better if I didn't dance," Lindsay said half an hour later. "It makes it easier for those sections where Pat was my partner, and besides I could help a lot more."

Miss Neale, at the piano, gave her consent. She watched as Lindsay, her eyes on Pat, guided her through the maze of steps. For the next two hours, over and over, the notebooks were consulted, argued with, re-checked and tested. Finally Lindsay called for a last run-through and then, "Once more, then go down and rest. You've got it. It's really good." And Miss Neale could see that it was.

By eight o'clock everyone was made up and in costume. A tuck here and a tuck there, and Rosemary's costume which had been in a suitcase on the bus, fit Pat. Solos, a "Class in Modern," a "Class in Ballet" were danced for an enthusiastic audience. There were a group of standees, in spite of the weather, who bought tickets at a dollar a piece. That brought the total receipts to over two thousand dollars. Lindsay watched the stage and the stage door. Although she was worried about them, she wasn't so sure now that she wanted Miss Nevin and Rosemary to arrive in time for "Night Song." They had all worked so hard that Lindsay really wanted to see Pat dance the leading role.

It was nine-thirty-four. The recital was running on schedule. Performers were coming off-stage laughing and flushed at their reception. Then the lights were dimmed and Pat and the senior group were on stage in position, tense and very aware of working together. The curtain rose slowly.

When it came down there was an eerie quality to the silence. Then a soft breathy murmer before the applause

(*continued on page* 46)

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young dancer . . .

(continued from page 45)

began. It sounded and resounded. The girls were still a little awed by the feeling of magic they had just felt. Pat kept getting in line and being pushed out of line and forward to take a bow as leading dancer. Lindsay, in the wing, looked up, straight into Miss Nevin's eyes. Next to her was Rosemary, still in coat and scarf, her cheeks were red, her nose even redder. But her lips were an odd pinkish color, not red at all.

"We turned over," Miss Nevin whispered. "We nearly froze before someone dug us out. Then what with being taken to the hospital and being treated for exposure and trying to telephone in every little town we drove through, only to be told the lines were still down, we arrived expecting that the show had been cancelled. Instead everything is going superbly. What, I ask you, is the meaning of this miracle?"

"Labanotation," Lindsay said boldly. "I've been teaching it to the girls all fall. We're all crazy about it. We feel that its symbols are as important to dance as notes are to music. Just for fun we each notated our own parts in this dance, then we began notating the principal's roles for practice. None of us had a full Labanotation of Rosemary's part except Rosemary herself, but we'd all done bits of it that we liked. When we came to teach it to Pat we were able to work out the whole role by putting our bits together."

"Absolutely astounding," Miss Nevin said. "Well, I suppose you know you've won. I apologize. How about teaching Labanotation in school for me until I can arrange for a regular teacher who will devote her full time to it?"

"I'd love it," Lindsay said.

"Very well." Miss Nevin was watching Pat take her last bow. "Lessons free," she continued. "Five dollars an hour for teaching once a week. Maybe you'll decide to work at teaching it. If so I'll give you a regular salary next year. And may I come to class?"

"Miss Nevin, honestly!" Lindsay was embarrassed. She felt her cheeks burning. Imagine teaching your teacher! "Please, you'll be very welcome."

"That's that, then," Miss Nevin said briskly. "And girls. How about a bow for Lindsay?" Much to her surprise, Lindsay in blue leotard and no make-up found herself standing center stage and listening politely while Miss Nevin explained to the audience that by rehearsing the last dance from a "paper pattern" called Labanotation, a system of dance-writing which, from now on would be an important part of the Nevin dancing school curriculum, Lindsay had made the performance possible.

Lindsay bit her lip. Calling a carefully Labanotated score a "paper pattern" was outrageous, but so long as Miss Nevin had publicaly admitted its value to herself and her dancers, Lindsay realized that she was in no position to quibble over words. THE END

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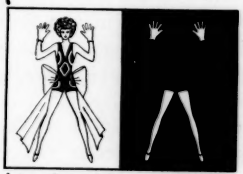

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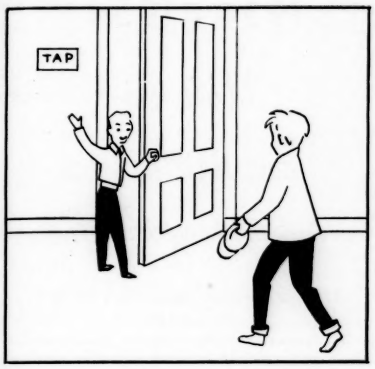
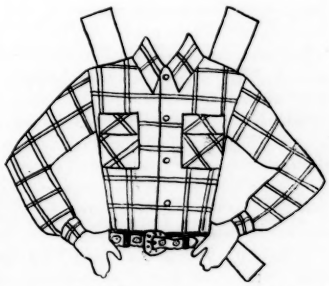
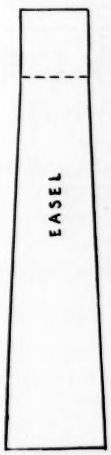


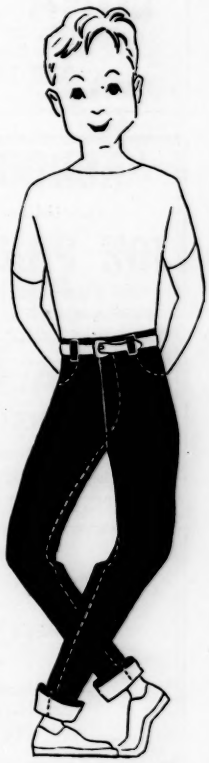
Freddy studied tap dancing once every week at Miss Rose's Dancing School.

Freddy thought Mr. Paul was great. He tried hard to dance just like him.

One day Freddy tapped home. Boys he knew, and some he didn't, danced after him.







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Meet Janey's brother. If you are careful about cutting him and his clothes off the paper, and pasting them to thin cardboard (in the February issue we told you exactly how to do it), you will have the second of the happy O'Danzigen family to play with.

(more next month)

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opus 34 . . .

(*continued from page* 19)

right, is a fantastic feat of choreographic virtuosity; but the expressive power, not the virtuosity, is what you feel as you watch.

In the pantomime the episodes become frightening because their exact timing projects them so forcefully. Note for instance the scarey effect of the waits between when nothing at all happens. The gestures themselves are not those of psychological pantomime, nor are they stylized; they are the large simple factual actions that classic ballet has preserved from earlier theatre. Note how real the effect is when the surgeon backs away from the tables, turns once, and then backs further away into the wings; or when legs wiggle without bodies out of the clasp of the waves; or the scare you feel when the sister picks up the piece of silk, though there is nothing special about the prop, and only a change of pace in her movement. The simple costumes and props by Esteban Frances, the complex lighting by Jean Rosenthal are to be sure marvels of theatrical imagination, so beautifully they suit every shade of the action.

The tense consistency of the pantomime's dramatic atmosphere might have been shattered at the point where the two dancers make a few startling dance movements; it isn't broken because these steps are in key with pantomime, they have the specific pantomime quality of movement. Similarly in the dance part of "Opus" the gestures derived from pantomime or modern dance do not jar with classic steps because they have been purposely given the specific quality of classic movement. They are made from a classic center, in classic balance, and in the classic rhythm of musical meter. They do not have a narrative continuity, but become — like classic steps — momentary shapes whose only urgency is that of musical rhythm and dance action. Such a shape will look oppressive not because the dancer dances it oppressedly, but because of its own visual and rhythmic nature. Whatever the look of the shape, a classic dancer can dance it clearly and securely, she keeps her swiftness, her elegance, her ease of bearing. And so the ballet allows for a steady confident brilliance in performance, and whatever it says, is said nobly.

Brilliant the company looks as it performs, both girls and boys. No other company could duplicate the quickness of ear of these dancers; that they learned the piece in two weeks is an achievement unique in ballet history. Happily, the score is also played very handsomely and it is, because the management provided for enough orchestra rehearsal — another admirable feat.

"Opus 34" is a great ballet, and fans — even if they get angry — shouldn't miss it. It is in every way an exception among ballets, but it is legitimately classic wherever you test it. Such an exception is an honor to the company. It is worth a fight. It affirms the

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My one objection is to the light that (if you sit orchestra center) shines in your eyes at the very end of the piece. It shines for nine seconds; the effect of the first four I like very much and wouldn't miss; during the last five seconds nothing more happens on stage, and I close my eyes and listen to the last grandiose whirrs of the music. If the light hurts your eyes too, you can try this solution. But just now a fan who has come into the room tells me he likes the whole nine seconds very much.

• • •

DANCE ODDITIES

●

BALLET IMITATOR. *While visiting France in 1873, Nasr-ed-Din, Shah of Persia, attended a Parisian opera for the first time in his life. He was so fascinated by the ballet skirts worn by the dancers that he bought and took home with him several hundred of the costumes. Persian ladies adopted the shortened skirts believing them to be the latest styles from Paris, and wore them indoors for more than 50 years.*

●

TIGER RAG. *During the feast of the Moharram, the first month of the Mohammedan year, Moslems of the Sunni tribe in Central India, engage in a series of dances dedicated to the tiger. The dancers, painted and dressed to resemble the animal, are led about on chains while they caper on their hands and knees to imitate the actions of the tiger.*

●

OPEN HOUSE. *To celebrate the coming of the spring season, the populace of Helston, England, hold an annual Furry group dance. With the mayor leading a procession of all the people joined as couples, they dance throughout the length and breadth of the village streets. The ritual requires that every house stand open so that the dancers may dance right through the premises.*

●

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●

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●

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A. Schiff

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Bernstein: FANCY FREE ..... **12"**
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Copland: RODEO ..... **12"**
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"Fancy Free" was the first major choreographic work of Jerome Robbins, who began his career in Ballet Theatre's corps de ballet. Balletically, it also marked the début of the composer, Leonard Bernstein. Commissioned by Ballet Theatre and presented at New York's Metropolitan Opera House on April 18, 1944, it was an immediate hit. However, it remained for successive showings to prove just how much of a cohesive work the ballet really was. One of the few ballets of real importance to be set entirely in the contemporary American idiom, "Fancy Free" was an urbane mixture of colloquial mime, acrobatics, vaudeville, ballroom dancing and strict classical vocabulary. Impeccably formal under an exterior that was at once boisterous, funny, warm and tender, "Fancy Free" boasted a structure remarkably close to that of a Marinsky ballet, albeit in synthesized form.

Passage of time has only served to emphasize its great vigor. "Fancy Free" has provided the basis for successful stage and film versions of the musical comedy "On the Town."

Time-wise, the ballet has been transferred successfully to one side of a 12" lp, running some twenty-two minutes. The Ballet Theatre Orchestra, under the baton of its conductor, Joseph Levine, produces relatively accurate tempi, as well as a vigorous, if not too sensitive performance, but surfaces are so poor as to actually detract from the value of the record itself. As far as recorded sound is concerned, this is by far *not* the best of the series Capitol has made with the Ballet Theatre unit. Highs are shrill with occasional overloading, producing 'muddy' orchestral sound in louder passages. The one thing to

recommend the set is the afore-mentioned authenticity of tempi. The familiar sultry voice of a blues-singer on a well-worn record which heralds the opening action of the ballet has been cut from this performance.

●

"Rodeo," or "The Courting at Burnt Ranch", a ballet by Agnes DeMille to music by Aaron Copland, was first performed at the Metropolitan Opera House, New York, on October 16, 1942 by the Ballet Russe de Monte Carlo. "Rodeo" is one of the most frequently performed of ballets in the American idiom. The language of the ballet is distinctly native and its music borrows quite frankly from folk songs of the old West and Southwest ("If He'd Be a Buckaroo by Trade," "Old Paint," and "Bonyparte.")

Once again the music of the ballet has, time-wise, been transferred successfully to one side of a 12" lp, running approximately twenty-three minutes. The performance itself is somewhat better. Balance is more carefully restored, however surfaces are still very noisy, with distortion in many orchestral passages. Joseph Levine once again leads the Ballet Theatre Orchestra in this performance.

●

Members of The Ballet Theatre in a moment from Jerome Robbins' "Fancy Free", music by Leonard Bernstein. In the foreground: Eric Braun. At the bar: John Kriza and Enrique Martinez.

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conclusion: technique and how to teach it

Every teacher of the arts will agree, I am sure, that technique, or "mastery over the instrument of expression", is of paramount importance to all students. Since a dancer's "instrument of expression" is the human body, we dance teachers assume the gravest responsibility for our students and must teach technique with integrity.

The amount of emphasis placed on technique depends on the age of each student group and their reason for study. But whatever the amount, we are obligated to give sound technical training from the first lesson.

In order to give dancers good basic training we must know the principles of human anatomy, understand music and possess a thoroughly sound knowledge of the particular technique we teach. (Should your knowledge of these subjects need refreshing, there are many fine reference books available for your use).

There are certain practical procedures that one must follow in order to facilitate strong, clean, technical growth. But should I choose to write from such an angle, I would be creating a syllabus, and this is not my intention. I feel teachers should develop their own individual and creative procedures and if they consider another's, consider it only as a point of departure. So, this article will not be concerned with a point by point technical procedure, nor will it be concerned with what techniques to teach. Nor yet, will it cover the vast subject of how individual dance techniques should be executed.

The task I have set for myself in discussing how to teach technique is to suggest methods of approach and teaching devices that will help develop clean, strong technicians.

* * *

Dance Encyclopedia defines technique thusly: "As any other technique, dance technique is mastery over the instrument of expression. In dance that instrument is the human body, and dance technique, consequently, is complete control over the muscles of the body. In order to gain that control the dancer must go through a long and arduous period of training for which there is no substitute."

My interpretation of "complete control over the muscles of the body" is the achievement of strength, flexibility, balance and agility. When a dancer excells in these skills, has acquired good placement and is rhythmically sound, he *is* a good technician.

May I further explain, that it is impossible to divorce placement and rhythm from technique. They are integral parts of the whole. The way one applies these two essentials affects the style of dance techniques—just as a Spanish dancer's electrically tense carriage and calculated use of head, torso and arms, as opposed to a tap dancer's loosely held, rangy movements of the same portions of the body becomes as much a part of these two techniques as the common use of rhythmic heel and toe beats.

approaches and devices:

The tap and modern dance teacher should take their cue from the old ballet master on how to teach technique. The coldly calculated approach to technique in academic ballet class has no rival in the field of teaching body discipline. And it is only through such rigid discipline that good technicians can be developed.

The ballet masters of old, however, coldly considered dancers as instruments on which the choreographer played. The contemporary attitude is warmer and wiser. Our present generation should be taught an intelligent understanding of their instrument and be allowed emotional flexibility to complement physical skill. We should always keep this in mind as we develop the skills that make fine technicians. (I have in this article purposely avoided relating the physical to the emotional, this being a subject in itself).

Before you start teaching be sure that your students understand they have the privilege of asking questions pertaining to your instruction and encourage them to use this privilege. In order to avoid idle questioning make it quite clear that you will answer only intelligent questions. Do

building good dancers

by Josephine Schwarz

The author at a rehearsal

this kindly but firmly, otherwise you may find yourself beset with foolish, pointless questions that some students ask merely to draw attention to themselves.

Present technique slowly and carefully. Most beginning and intermediate students should work slowly. However, it is easier for very small children to do the simpler things in quicker tempos, because they have a smaller range of movement and less control than taller, better developed children.

The best time to begin to build good technique is during your barre or warm up. In a previous article on "Placement" I said, "The best time for the student to begin to acquire good placement and for the teacher to drive her points home, is at the beginning of each lesson during barre or warm up. The class has fixed positions and individuals can be carefully observed." This holds true for technique, also.

In presenting your barre or warm up state clearly and in detail exactly what the class is to do. This is not only necessary for your students but helps your accompanist give adequate, intelligent support. *Such clear detailed explanation should follow throughout your entire lesson.*

Your eye must always be alert for mistakes and your tongue quick and ready to point out and correct them.

When you have made a correction, allow the student to act on it at once. Many teachers do an excellent job of correcting but fail to have their students follow through immediately. Perhaps the particular point the teacher has made does not arise for another few weeks. By that time, and without previous kinetic experience, the original correction is forgotten.

Should you anticipate mistakes, and it is a very good teaching device to anticipate them, carefully point out what not to do. At the same time state what to do and what the students should concentrate on.

Urge your students to cultivate concentration. Challenge a wandering eye or an inattentive expression.

Give the reason for each technical movement and relate it to its uses in dance. Students need to be stimulated and inspired to work toward "complete control of the muscles of the body." Practicing technique for technique's sake is usually an acquired trait of the professionally minded dancer.

Stress simplicity and neatness of execution. Try not to allow the young dancer to affect attitudes or mannerisms. Explain to them carefully that, "Great artists may add their own touches but for the present you are students and must concentrate on the precise manner of doing your technique, not the 'danciest'." (There should be a creative period in each class, regardless of the type of dancing taught, that allows the student dancer freedom of expression and interpretation. But during the technique period, when they are striving to gain strength, flexibility, balance and agility, and concentrating on placement and rhythm, they need full attention to just those things.)

Stop to analyze the working of the joints and muscles involved in the specific technique at hand. When students understand structural functions of their bodies they are learning with intelligence. Therefore they learn more surely. For instance, point out the thigh muscles and explain how they grab and tense to hold the leg in an extension; or the knee and ankle joints, and how they flex before one attempts to spring into the air. Or how the knees become the shock absorbers and the thigh muscles the sustaining power when landing from a jump.

Approaching the problem in reverse is often helpful. If your class experiences how almost impossible it is to spring into the air without first bending their knees and/or are shocked by a body-jarring thud when landing on perfectly straight legs (one such experience is enough) they grasp more quickly the technique of jumping.

Teach your students to conserve their energy. When one performs simple jumps, for example it is a great waste of strength to pump the arms and/or heave the torso. Good technicians drive strength into the legs, in this case, where

(continued on page 54)

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josephine schwarz . . .

(*continued from page* 53)

it is needed, expending only enough energy on torso and arms to maintain the placement required. Here is a sample half minute lecture that should help students grasp this important point.

"When a leak is sprung in a steam engine the engineer plugs it as soon as possible, because the escaping steam takes power away from the driving force of the engine. Think of your energy as the driving force of your body and try to direct it where it is needed. Control the upper body when you jump this time. Drive all your strength into your legs and feet and try not to let any escape into your arms or torso."

Knowing when to work and when to rest is another aid to conserving energy. Let's use *battements tendu* as an example.

When doing *battements tendu* the "work" comes on the extension of the foot. Energy is poured into the leg charging the entire limb from hip to extended toes. The "rest" is on the return to the closed position, when energy is withdrawn for a moment only to be thrust downward into the leg once more as it extends. The youngest child can understand the work-rest theory if it is presented in simple terms. You will need to clarify "rest" however, by explaining that it comes through change of position (through withdrawal of *part of* and not *all* energy) and not through relaxation.

The above mentioned energy-saving principles, if planted in the minds of young dancers and nourished throughout the years, will help them develop strength without undue strain.

Consciousness of body direction is important to clean technical execution. A short explanatory lecture on this subject before the lesson begins is very helpful.

"The old Egpytian wall paintings show dancing figures with their hips and noses pointing sidewards but with their shoulders pointing forwards like this. (Demonstrate this stylized stance.) It's good we don't have to dance in such a funny position. But there are certain directions for our hips, shoulders and noses that we need to know and understand if we wish to dance well."

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"Let's imagine you have five lines beaming out from your body horizontal to the floor. One from each hip bone, one from each shoulder bone and one from your nose bone. While you are working at the barre all five lines must be pointed straight ahead, no matter whether your leg moves forward, side or back. This is difficult, but if you want to work correctly and neatly you must keep every one of those five lines pointing straight ahead as your leg changes position from front to side or side to back. This is very important for dancers to learn to do."

You can follow through with this device and use these same imaginary lines for all techniques and in any type of dance movement, changing the directions of the lines, of course, when needed.

Allow your students to practice a few minutes out of each class hour if they need to work out technical problems. Supervise this practice period carefully since practicing away from the watchful eye of the teacher is often more harmful than helpful if students do not understand the technical problem. Use of the barre during these practice periods is very helpful.

Never hesitate to send your class to the barre to practice anything that causes difficulty in the center. If a barre is not part of your equipment use chairs or the edge of the piano. Support of this kind eliminates the balance problem, which, in the beginning, is often the cause of badly executed technique. Or, the simple act of holding a partner's hand gives confidence, and often helps overcome difficulties.

Present steps first as natural movement. All dance has its origin in natural movement and with a little ingenuity you can trace stylized movement back to its original source. Let's take two highly stylized ballet steps to explain this point.

A *pas de chat* is nothing more than a gallop executed sidewards with turned out legs. When you teach a *pas de chat* try having the class gallop around the room for a few bars of music. Then have them face front and do the same thing sidewards with turned out legs, Then stylize it balletically, adding arm position, turn of the head etc. The mechanics of the step are usually conquered quickly when using this approach and your problem is to work on proper technical execution only.

A *piqué* is nothing more than a limping step. If the class pretends they have a sore heel and are instructed to limp slowly about the studio, using one toe and one flat foot,

(*continued on page* 56)

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(*continued from page* 55)

they have mastered the mechanics of the *piqué*. Your work from then on is, again, stylization or, the proper placing of the lifted foot, the turn out of the knee etc.

Approaching technical steps in the above manner, rather than as stylized dance unrelated to anything a student has done before simplifies your job and becomes a time-saving device. And learning technique thusly becomes much more enjoyable for the students.

Be creative in your methods of presentation. You may be convinced that there is only one way of doing a movement or step, but keep in mind that there are many ways of teaching it. It matters not if you teach a line of turns as an interpretation of a whirling tumble weed, as a string of beads, or factually, as a series of spins, without mention of weeds or beads. The interpretive approach may be right for one group, the factual for another. Just be sure you teach turns correctly.

Use of interpretative phrases (however) *helps to clarify your points.* If you wish sharper execution, you might say, "You are dancing smoothly like velvet. Try making this combination fresh and crisp like new organdy." Or, "Thrust your legs like sharp pointed daggers. You are using them like willowwands." Such an approach freshens your class room monologue, brings quicker response from your students and adds zest and flavor to what can be sheer drudgery.

Think in terms of your students' problems as they progress. Remember that they are striving for neatness and precision. They are building strength. They are struggling for balance, flexibility, agility and good placement. They are trying to grasp a rhythmic understanding of movement. At the same time the conscientious ones are beginning to comprehend the accomplishments that lie beyond their present abilities. They are exerting every effort to use their growing physical skills to become better dancers. If you keep these thoughts in mind you will present your technique slowly and clearly, with patience and imagination — and you will share your own pride in their progress with them.

There is no doubt that I have left as much unwritten as I have written on the extensive subject of teaching good basic training. But if these articles have merely served as a point of departure for those who are eager to build good dancers, they have served their purpose.

* * *

Conclusion

When a friend, himself an elementary school teacher, heard that I was preparing some articles for dance teachers, he suggested I read George Herbert Palmer's monograph, "The Ideal Teacher." He loaned me his copy and I found it full of such wisdom that I would

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like to quote a few passages as a conclusion to these three articles.

In 1908, the time of publication of The Ideal Teacher, Dr. Palmer was professor of Philosophy at Harvard University. But as my friend so thoughtfully observed, "His essay was written for teachers of any era and regardless of whether they taught philosophy, arithmetic, or dance.

"The touch of the teacher, like that of no other person is formative . . . Such weighty work is ill adapted for amateurs. Those who take it up for brief times and to make money usually find it unsatisfactory. Success is rare, the hours fixed and long, there is repetition and monotony, and the teacher passes his days among inferiors . . . (Yet) Harvard College pays me for doing what I found I would gladly pay it for allowing me to do.

". . . What are those characteristics of the teacher without which he must fail, and what those which once his, will almost certainly insure success? . . . Of late years I think I have hit on these roots of success and have come to believe that there are four of them, — four characteristics which every teacher must possess. Of course he may possess as many more as he likes, — indeed, the more the better. But these four appear fundamental."

(Here I quote from the outline.)

1. — "*A teacher must have an aptitude for vicariousness*:

   Teaching is not primarily the acquisition of knowledge . . .

   It is the impartation of knowledge . . . The teacher's imagination must be full of other's needs . . .

2. — *An already accumulated wealth*:

   Teaching is generous when we give what we prize in ourselves . . .

   The teacher cannot teach right up to the edge of his knowledge . . .

   He will gather and store knowledge in advance of the teaching occasion . .

3. — *The power to invigorate life through learning*:

   The kindling of interest is the great function of the teacher . . .

   The productive teacher must lead the mind to react for itself . . .

4. — *The readiness to be forgotten*:

   The teacher must keep himself out of the way . . .

   He cannot know the worth of his work . . .

   He should accustom himself to proper unthankfulness. . ."

And he concludes this beautiful essay by saying, "As teaching is the most universal of professions, those are fortunate who are able to devote their lives to its enriching study."

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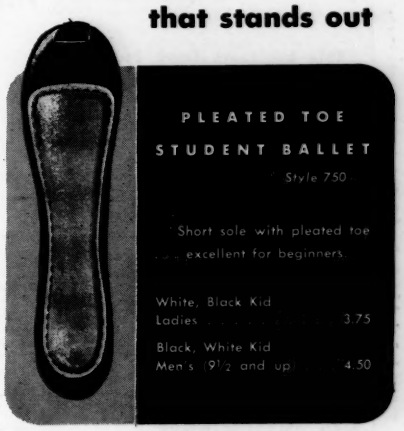

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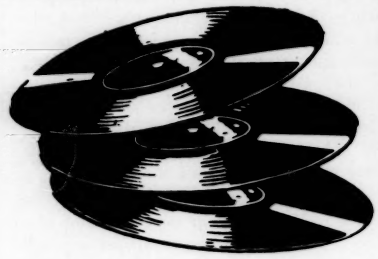

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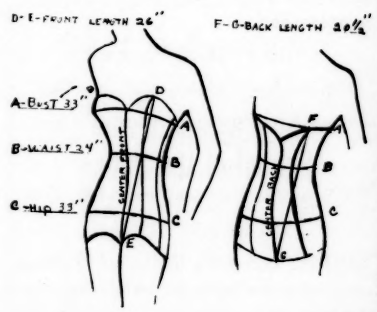
How to make your own leotard

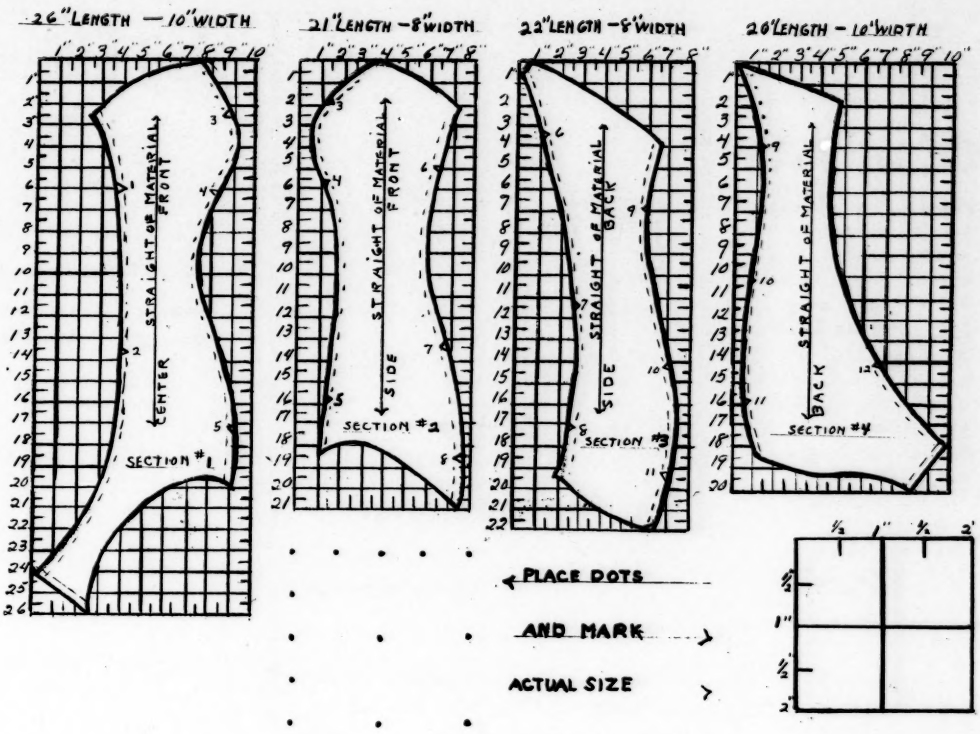
by Ethel Mattison

This pattern is intended for all of you who have been looking for a leotard which really fits *your* figure. We hope that this simple, eight-section pattern, when made according to your individual measurements, will solve your problem.

Before taking your measurements, as shown in illustration A, put on the underclothes you will be wearing with the leotard, including pants, girdle, dance belt, and a well-fitting bra. Use pads if necessary to attain an effective bust line. Take your measurements accurately, for when they are correctly done, you will find that many of your fitting problems are eliminated. Do not measure too snugly and be sure your tape measure conforms with your yardstick.



pattern for an eight part leotard . . .



How to Measure:

A. Measure around fullest part of bust, one inch below armpit.

B. Measure around natural waistline.

C. Measure around fullest part of hips.

D-E. Measure from center top of bust diagonally over and under bust down to center crotch.

F-G. Measure from just below shoulder blade curving slightly in at waist and out over buttock diagonally down to center crotch.

Record your measurements and compare them with the ones in illustration A. Where the measurements differ, alter your pattern by adding or deducting on both sides of each section, the required number of inches or fraction of inches in bust, hips, waist, length or width. Remember that adding to the length or width of the section will increase the number of inches on the chart. The pattern in illustration B is based on the measurements given in illustration A.

The paper on which the pattern is to be drawn should be of a firm quality, 48" long and 30" wide.

How to draw your chart:

1. Mark 10 dots 1" apart across the top and bottom of the paper, and 26 dots down the sides. Draw lines connecting all the dots so that the chart is divided into squares. Mark the inches 1 to 10 along the top and 1 to 26 down the side. Indicate half inches. (Check the charts in illustration B to make sure yours is correct.)

2. When you have completed the chart, use section 1 in illustration B as a guide and pencil in enough dots to outline the pattern. This is, of course, where you must make the necessary adjustments to fit your measurements. Follow the same procedure for the three remaining pieces: side front, side back and back, which when cut on cloth that is doubled will give you the eight section pattern.

3. When you have drawn in all the pieces, name and number them as shown in illustration B: center front #1, side front #2, side back #3, and back #4.

4. Draw a line in each section to indicate the straight of the material, and label same.

5. Mark and number the notches.

6. Mark allowance for one half inch seams.

7. Examine each section of the pattern carefully. Be sure that every mark and outline is clear and distinct.

8. Now cut out your pattern and lay it on a double thickness of material, so that when you have cut the material you will have two identical pieces for each section of the pattern.

In order that you may have a perfectly fitting leotard, reproduce your pattern first in muslin and baste the whole thing together, matching numbered notches. Then try it on. At this point you make whatever final adjustments are necessary. THE END

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Facing S.L. (side left), enter from S.R. (side right) and travel to C.S. (center stage).

Meas.	Ct.
1	1—step fwd. on L
	2—toe tap bkwd. with R
	3—step fwd. on R
	4—toe tap bkwd. with L
2	5—step fwd. on L
	6—tap R well bk. to R into a straight-legged pose with R toe pointed bk. to R
	7—tap R directly X bk. of L
	8—tap R well bk. to R into a straight-legged pose with R toe pointed bk. to R
3, 4	Repeat Meas. 1, 2 on opp. ft.
5—8	Repeat Meas. 1, 2, 3 4 (Face frt. at C.S.)

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Second Step

9 1—step L to L
2—tap ball of R inward alongside L
3—tap R well out to R into a straight-legged pose
4—tap ball of R inward alongside L

10 Repeat Meas. 9 on opp. ft.

11 1—tap bk., edge of L heel well out to L
2—step L well out to L
3—step R X Frt. of L
4—step to L on flat L

12 Repeat Meas. 11 on opp. ft.

13—16 Repeat Meas. 9, 10, 11, 12

Third Step

Travel from C.S. to S.L.

17 1—toe tap L X bk. of R
2—step L to L
3—step on flat R X frt. of L } . . A

18 4,5,6—Repeat (A)
7—toe tap L X bk. of R
8—step to L on flat L

19 1—toe tap R X bk. of L
2—step R well bk. to R
3—step L slightly fwd. } . . B

20 4,5,6—Repeat (B)
7—toe tap R directly X bk. of L
8—step fwd. to R on flat of R

21—24 Repeat Meas. 17, 18, 19, 20

Fourth Step

Travel diagonally from S.L. to upstage center, facing frt.

25 1—step L X frt. of R
2—step to R on R
3—step to L on flat L

26 4,5—clap hands twice in direction on S.L.
6—step to R on flat R
7,8—clap hands twice in direction of S.R.

27, 28 Repeat Meas. 25, 26

Travel to downstage center.

29 1—toe tap L X bk. of R
2—tap bk. edge of L heel out to L
3—step L X frt. of R
4—drop L heel

30 Repeat Meas. 29 on opp. ft.

31—32 Repeat Meas. 29, 30

Fifth Step

Travel from C.S. to S.R.

33 1—step L
2—toe tap bk. with R
3—kick R leg fwd. to R } . . C

34 4,5,6—Repeat (C) on opp. ft.
7—step L X frt. of R
8—step to R on flat R

35 1—step on flat L
2—tap R well out to R into a straight-legged pose
3—clap hands
4—raise R ft. X up in bk. of L leg, and slap inside of R shoe with L hand } . . D

36 5,6,7,8—Repeat (D) on opp. ft.

37—40 Repeat Meas. 33, 34, 35, 36 (Face S.L. for Exit Step.)

Exit Step

41 1—step fwd. on L
2—step fwd. on R
3—step fwd. on L
4—tap bk. edge of R heel fwd. to R, and lean upper part of body to R

42 Repeat Meas. 41 on opp. ft.

43—48 Repeat Meas. 41, 42 until end of strain; add a 2 or 4 Meas. tag if needed in exiting line of dancers.

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The first approach to Renaissance art begins in a medieval world without movable printing, where only a few can read, and the chief function of painting is therefore to illustrate and dramatize Christianity.

The painter thus becomes an exalted teacher of religion, using form, movement and color to enhance the sacred themes. And now, the individual master, in place of the anonymous artist, emerges in history.

The first epochal master of Western European art is Giotto (1267-1337), *son of a shepherd, born near Florence, Italy. Supremely gifted, he was a pioneer who took a giant step away from the Byzantine tradition. He infused new life into it by incorporating human values, majestic feeling and a magnificent eye for the drama and psychological significance of a scene. Giotto composed with a far greater fidelity to nature than his predecessors. Although his work may seem "primitive" compared to later conquests of realism, to his contemporaries, including his friend Dante, it appeared as the height of convincing reality. Giotto's realism is reinforced by a brilliant, abstracted framework of line, space mass and rhythm. The best preserved Giotto paintings of the thirty-seven frescos are in the Arena Chapel in Padua, Italy, from which the illustrations on this page are taken. The frescos depict the life of Mary and of Christ and the Last Judgment.*

Detail: Noli Me Tangere ("Touch me not, for I am not yet ascended to my Father"): Original in the Arena Chapel, Padua: about 1305.

The highly expressive movement flows in undulating lines from the angels' wings (at left), through the landscape to the arm of the risen Christ. The figure of Mary Magdalene, pared down to the gist of action, acts as a counter movement. Her drapery is a masterful study of monumental and eloquent simplicity.

Detail from The Last Judgment: Enrico Scrovegni donating the chapel: about 1305.

The symbolic presentation shows Enrico, son of a notorious usurer (castigated in Dante's Inferno), donating the chapel — perhaps as an intercession with Heaven.

Joachim Returns to His Flocks: Original in the Arena Chapel, Padua: about 1305.

The calm sweep of the landscape and the restrained movement of the figures are all in a gentle mood. The mountain, the hut, the two shepherds and the lively sheep combine to lead the eye to the isolated form of Joachim. The two main groups are linked by the eager dog. While the theme is religious, the subject material is a pioneer study of everyday life, and the hut represents an early depiction of perspective.

Pieta: Lower half of fresco in the Arena Chapel, Padua: about 1305.

This is one of the greatest, yet simplest compositions in painting. Giotto draws the onlooker into a peak of elegiac sorrow. And, like a superbly compact choreographic work, the composition is not burdened with a single excessive or wasted detail; high drama and poignant grief are heightened by strong restraint. Forms are massive, solid, dignified, rhythmically linked to lead to Christ, and to convey the drama immediately and with stirring impact.

The Dawn of Western Painting

Part II: Masaccio

In one of the most tragically brief lives in art, Masaccio (1401-1428) enormously extended the far horizons of painting. The concepts that this genius poured into a meteoric career galvanized Western art for centuries.

Yet little is known about him personally. His name means big Thomas, or slovenly Thomas. According to legend he neglected his appearance, scorned money, and was weighted with debts. An early biographer, Vasari, wrote that Masaccio was "up in the clouds, like somebody whose mind was so set on art and all concerning art that he gave little heed to himself and still less to others."

While the frescos shown here were still unfinished, Masaccio, for some reason lost in history, departed for Rome. He was never heard of again. In the Florence tax records of 1427 appears the single notation: "said to have died in Rome."

Vasari called his art "the Modern Style": many artists, including Botticelli, Leonardo da Vinci, Michelangelo and Raphael, flocked to study his frescos, which Leonardo called "perfect works."

Masaccio advanced past Giotto, and ushered in a new era. His figures are more individual and more actual; they begin to exploit chiaroscuro — variations of light and dark — so that they have solidity and volume. Bulk, mass and volume replace outlined contours. Moreover, through Masaccio's blurring of contours his figures now move in a new world; an atmospheric envelope of space and air which exists around and between the figures and landscape. Masaccio's drawing is terse and strong, and pinpoints the essence of action, character and anatomy. Finally, his perspective is far more scientific than Giotto's.

The best of his art is in the shabby little Brancacci chapel in Florence. (Brancacci was a silk merchant who, escaping many dangers in a journey to Egypt made a vow to commission Masaccio to decorate a chapel dedicated to the Madonna of the People.)

Crucifixion; original at the National Museum, Naples.
Note the powerfully expressive action of Mary Magdalene, the somber drama and the sustained grandeur.

Expulsion of Adam and Eve; original in the Brancacci Chapel, Florence: about 1427.
The lines of motion, the anatomy of the figures, all focus to emphasize the grief, shame and despair of the expulsion from Paradise. Note the fluent striding movement, and how dark and light builds up the solidity of the forms. These figures are the first important realistic depictions of the nude in Western painting.

The Tribute Money; original at the Brancacci Chapel, Florence: about 1427.
In a bleak landscape, a tense, massive group of figures stands about Christ. The crackling lines of the robes, the gestures of the arms, the intent expressions — even the legs of the tax collector and the rhythmic flow of bare mountains — all convey a sense of momentous drama.

The scene, from the life of St. Peter, portrays the grave and decisive moment when a Roman tax collector — the second figure from the right — demands the tribute money required of strangers from Christ and the Apostles. He points to the building where payment is to be made. Christ instructs Peter that he will find the gold coin in the mouth of a fish in the pool. Said Christ: "Render unto Caesar the things which are Caesar's, and unto God the things that are God's".

The figure to the far right, according to tradition, is a self-portrait of the artist.

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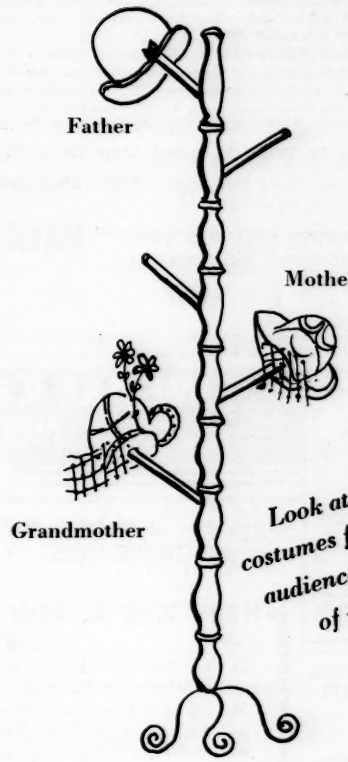

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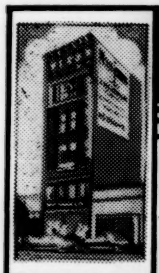

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(continued from page 17)

Stravinsky has described Diaghilev's intimate musical knowledge in his *Autobiography* and Nicolas Nabokov, who also composed his first ballet for the Ballets Russes, has written of Diaghilev's great understanding of music in his book *Old Friends and New Music.* Never a choreographer or a dancer, Diaghilev knew what was exactly right and what was wrong about a particular ballet or in any portion of it. Never a painter, he possessed an unerring and intimate knowledge of art.

These qualities made Diaghilev a creator, a real producer. He was not just the director or manager of a ballet company who guessed what the public would accept and what it would reject. He did not follow the public; the public followed him. He did not really care very much whether people agreed with him or not. What mattered to him was the work done by the best and most suitable choreographer, musician, designer and dancers. If they succeeded, their work was a success. Diaghilev so inspired the artists who worked under his direction that it is not too much to say that any ballet created for his company bore his personal stamp as well as that of the composer, painter and choreographer.

Strangely enough, he did not interfere with work in progress. Before work began, he discussed projected ballets with their creators in great detail. We argued and recognized each other's points. Diaghilev had great respect for artistic integrity. By the time actual work began on ballets, every phase of their production represented a collaboration between artists and their producer.

Even if we discount for the moment the fact that companies the world over are still using ballets created for the Diaghilev company (*Petrouchka, Les Sylphides,* etc.) and that much of what else there is in ballet today stems from the Diaghilev roots, we cannot escape the fact that it was Diaghilev who invented the formula of presenting three short ballets in one evening and thus made possible the presentation of ballet not only by big resident companies in the few opera houses of European capitals, but also by touring companies in big and small cities and towns in America and Europe.

If it can be said at all that one man took ballet from the thin aristocratic stratum of society and gave it to the people at large, Diaghilev was the man who did it. To Diaghilev's additional

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(continued from page 12)

of movement—wide extensions and open turns in the love scenes—big jetés in the chase. But every so often he would bring one up with a start by injecting a segment of pictorial movement that was completely original and suitable. For example, there were the wolf's uppointed fingers at either side of his head used to express simple animal strength, love-in-conquest, or merely listening. And there was the evil marching stride of the animal trainer as he dragged off the wolf's corpse. Moments like these proved that Petit could be a totally inventive choreographer if he had the requisite patience.

Carzou designed sets and costumes for "Le Loup" that were a magical combination of delicacy and vitality. The ballet's principal set was an endless filigree of trees with branches interlaced, with trunks melting into the distance, with a feeling of groves and darknesses, of hidden memories and lurking dreams. And it was punctuated by costumes of exuberantly varied and colored stripes.

The principal roles were danced with sincerity by Violette Verdy and Jose Ferran. Mr. Ferran has a tautness of body line that makes him look alive and aware even in stillness. Miss Verdy, on the other hand, has a strangely child-like looseness. In moments of dramatic climax her arms would flail and her legs straddle in an unorthodox way that had a conviction of its own. And in formal dance passages she proved to be technically the most secure of the company's female dancers. (Although Jamie Bauer, who appeared only in minor roles, ran her a close second.)

As a husband-stealing gypsy girl, Claire Sombert turned in a robust performance somewhat offset by an unwillingness to extend each gesture to the fullest. Serge Perrault as the sadistic animal trainer and George Reich as the bridegroom were impressive. But the winner was Carzou.

The star in "Deuil en 24 Heures" was also the scenery designer, Antoni Clave. With a handful of vicious colors—violets, yellows, oranges—and with an amazing awareness of the design possibilities of everyday items—umbrellas, rags, a revolving door, some confetti-strewn lights—he came up with a series of Parisian vignettes that literally glowed and danced.

The ballet itself? It was in the "oo-la-la" vein that Americans love to associate with Paris. The story concerned a perennial widow and how she got rid of husband number seven to go off to a gay strip-teasing time at Maxim's. The choreography was appropriately music hall in style with here and there a flavorful touch (like the amusing scissors-shaped jumps for the waiter at Maxim's).

As the beautiful widow, Leslie Caron was called upon to bump and grind and flirt—all of which she did with a delectable sense of tongue-in-cheek. Through constant performance a role like hers could have become brash

and vulgar. But she managed to keep it remarkably witty and detailed. In the pure dance sections, however, Miss Caron seemed lethargic and rather out of practice.

"Carmen" remains a fine piece of theatre. And it was a relief to hear the full-blooded Bizet music after the bombastic Thiriet score for "Deuil" and the heavily accented music by Henri Dutilleux for "Le Loup." The company led by José Ferran as a blond-wigged gypsy and Lilane Montevecchi, Berti Eccart, and Francesco Varcasia as three smugglers, performed the work with consistent enthusiasm. But Roland Petit as Don Jose and Colette Marchand as Carmen have externalized their perforamnces until both are merely cardboard versions of the impassioned, fate-shadowed lovers. Even in Carmen's gently strutting solo during the captivating bedroom scene, Miss Marchand danced with an unforgivable apathy.

George Reich and Violette Verdy substituted for Marchand and Petit on occasion, and they contributed far more vital dancing.

●

On February 9 the Hungarian dancers, Nora Kovach and Istvan Rabovsky, made their American stage debut as guests on the Roland Petit program. They performed the Grand Pas de Deux from Don Quixote in a version by Guszev after Petipa.

From this brief sampling, it would seem that they are talented dancers bestowed with vitality and magnetism, but sorely in need of careful artistic direction. Miss Kovach is especially mannered in head and arms. And because her dynamic impetus seemed to be in terms of driving movements, rather than giving them an air of suspension, she did not offer sufficient contrast from her partner, who also pushed every movement to the hilt. In fact, beyond the hilt. His spectacular elevation and turning were marred by carelessness and by a general lack of awarenes of the total framework into which sequences of movement must be fit.

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At the present time there is an emphasis upon form in "Ode." Although it has moments

(*continued on page* 72)

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balanchine . . .

(*continued from page 67*)

credit, one is reminded that he never attempted to lower the artistic standard of ballet to the level of those who had no prior knowledge, taste or appreciation of the art form. On the contrary, by constant and painstaking work to present ballet of the highest calibre to the people to whom ballet was new, he succeeded in elevating the people to the appreciation of ballet, in developing their taste and increasing their enjoyment.

Personally, I owe to Diaghilev my growth and development during the second period of my artistic life. The first part of it I owe to the Russian Imperial Theatre where I was brought up, to its strict discipline, to its classicism, the basis of all ballet, to its two-hundred-year-old tradition which instilled in me a love for ballet and a respect for its history and artistic principles.

The second period of my artistic life began in the Diaghilev company, where I learned to recognize what was great and valid in art, where I acquired the ability and strength to analyze a work of art on its true merits and where, finally, I learned to be on my own, to do what my artistic sense prompted me to do—in short, to be an artist. All this I owe to Diaghilev without any reservation.

For Diaghilev's company, beginning in 1925, I rehearsed the repertory and danced with the company in addition to creating ten new ballets. I don't think there's any question that *Apollo* (1928) was the most important of these, certainly the most important for me personally, for I regard this ballet as the crucial turning point in my artistic life. In the first ballets I choreographed for Diaghilev I had been successful, I think, but for the wrong reasons. *Pastorale*, for instance, which I arranged to music by Georges Auric in 1925, contained diverse types of movement—at least ten different types—whereas only one type was sufficient for the piece: the others should have been set aside and the one proper type developed. Stravinsky's score for *Apollo* taught me that a ballet, like this music, must have a restraint and discipline. Stravinsky's music had a wonderful clarity and unity of tone, and I saw that gestures, the basic material of the choreographer, have family relations, like different shades in painting and different tones in music. Some are incompatible with others: one must work within a given frame, consciously, and not dissipate the effect of a ballet with inspirations foreign to the tone or mood one understands it must possess. *Apollo* depicted Stravinsky's music visibly.

Prodigal Son and *Le Bal* (with Danilova, Nikitina, Dolin, and Lifar) were my last ballets for Diaghilev. A few months after the first performance of *Le Bal*, Diaghilev died in

Venice. His company disbanded: there then came to an end the most important and entertaining twenty years of creativity in music and painting and dancing that Europe had seen since the Renaissance.

After some months had passed, I accepted an engagement as ballet master at the Royal Theatre, Copenhagen, with the Royal Danish Ballet, which, with the Paris Opera, has the oldest continuous tradition of instruction and performance in the world. After this, I worked in London on my first musical comedy and in France helped to organize the Ballet Russe de Monte Carlo and staged for them their first new ballets: *La Concurrence*, *Cotillon*, and *Le Bourgeois Gentilhomme*.

My own company, Les Ballets 1933, was formed soon after this. This company performed in Paris and in London. It was during performances of Les Ballets 1933 that the painter Pavel Tchelitchev introduced me to the young American Lincoln Kirstein, who with Edward M. M. Warburg invited me to come to the United States to found the ballet school he knew was necessary if the classic dance was ever to flourish in America. We opened the School of American Ballet in New York on January 2, 1934, in studios that had been used in years past by Isadora Duncan. The school has become, over the years, the largest institution for the training of professional dancers outside the European state schools. Students from this school have danced in every American ballet company and in many companies in Europe. More specifically, they have been the basis for the founding of ballet companies that Lincoln Kirstein and I have directed. These companies have evolved and matured in the New York City Ballet. Morton Baum, Chairman of the Executive Committee of the New York City Center of Music and Drama, and the directors of that corporation invited Kirstein and me to found in 1948 this permanent, resident ballet company at the New York City Center. It is not for me to comment on the New York City Ballet: this would be like a father telling you about his own children. I can only invite you to come and see it, as I urge you again to see all ballet companies in New York and on tour throughout America.

Writing about ballet is difficult for me, even talking about ballet is difficult for me; if I were naturally a writer or a lecturer, and expressed myself well in writing and speaking, I should not be a choreographer. But I have tried to make clear a number of things in this book that will be of help to the audience and to the potential dancer. This book, however, as I have said elsewhere, is no substitute for the ballet you can see on the stage. Only by seeing ballet repeatedly in the theatre can you understand why it has entertained audiences for three hundred years and how it has given some of us happiness because we have been able to provide some of that entertainment. THE END

(*next month*: *Careers in Ballet*)

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reviews . . .

(continued from page 69)

of force and illumination, it is not yet an entity. At first glance, it appears to be an absolute dance, although eventually it will probably take on the semblance of ritual. Its three sections are labeled "Dedication of the Place," "Celebrants," and "Dance of Inheritance."

The dance starts on a high key. There is a blood-red cyclorama before which a wide mouth-like suspended rope pattern (designed by Paul Trautvetter) is hung to form a semi-framework for the action. Lying on his back at the base of the pattern was José Limón clad in black tights with a high stiffened waistline. His body stretched upward experimentally, then rose. It tested and tried itself with increasing strength and assurance. There were thrusting front extensions with sudden shifts of body focus; pounding jumps and taut leaps; forward lunges with the parallel stiff arms so characteristic of Mr. Limón.

It was a personal dance. The focus was inward, the relation to the surrounding space not really established. Despite its title, the solo was more a dedication of self than a dedication of place.

Suddenly a rather frivolous looking female figure (Betty Jones) wearing trembling sparklers in her hair and a transparent crimson frock over a pink leotard, darted into the performing area. She resembled a creature-of-light as she leaped through a sharply outlined Dionysian solo (and did it beautifully.) The solo ended with Miss Jones crouching quietly beside Mr. Limón. Together they watched a contrasting creature-of-darkness (Ruth Currier) in a strong Apollonian solo that, incidentally, indicated a new and commanding facet in Miss Currier's performing personality.

These two solos were by far the most carefully integrated of the entire dance. And they came closest to a semblance of ritual.

In the closing "Dance of Inheritance" Mr. Limón, as a sort of high priest, urged his celebrants (augmented by Lucy Venable, Melisa Nicolaides, and Michael Hollander) on to a higher and higher pitch until they were circling and striding in near abandon. Although it was an exciting episode, it seemed again to veer away from the idea-core of the dance. By way of accompaniment we should have preferred a more sinewy piece of music than the Samuel Barber Capricorn Concerto, Op. 21.

The two New York premieres (both of which we discussed in some detail when they were first presented last summer at New Lon-

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don), were Doris Humphrey's group work, "Ruins and Visions," and Pauline Koner's solo, "Cassandra." They presented an interesting paradox.

With the exception of the passages for José Limón, Miss Humphrey does not seem to have further elucidated the dramatic structure of "Ruins and Visions." Yet it seemed clearer and more moving than ever. Miss Koner's "Cassandra," on the other hand, showed the effect of careful re-working and structural clarification. But it still did not come alive. One remained emotionally on the outside, content merely to admire Miss Koner's marvelously concentrated dancing.

Of the six repertory works, we were particularly delighted with the single performance of Doris Humphrey's "Day on Earth." This lovely depiction of the life-cycle had a new little girl named Nancy Spanier in the child's role. And what an adorable little performer she was! She moved so spontaneously and with such inherent graciousness that José Limón and Letitia Ide, who portrayed her parents, were caught in the mood, and the work fairly glowed.

This change that a new dancer brought to an old work led us to think about a performing pattern that is becoming a minor problem in the Limón Company. In order for any modern dance company to remain intact and be able to tour, it must be small in personnel. The Limón Company under Doris Humphrey's artistic direction has established a nucleus consisting of Mr. Limón, Lucas Hoving, Betty Jones, Ruth Currier, Pauline Koner, and Lavina Nielsen. Occasionally it is augmented by dancers like Charles Czarny, and Crandall Diehl, and very occasionally by a few others. But essentially it is a sextet. And the roles the dancers initiate remain always theirs.

This produces a fine integration, a polish that goes far beneath the surface. These people know each other well. They know their respective dramatic capabilities, and they automatically feel each other's rhythms.

But this closeness can also be a trifle monotonous. One gets the feeling that it would be exciting, wherever feasible, to re-shuffle the roles—to see what Pauline Koner would do in a Ruth Currier role—to see what Lucas Hoving would do in a José Limón role. And one would like to see Mr. Limón choreograph one or two works for the company without him. This would give him the chance to concentrate more fully on the choreographic task; it would give him the chance to rest during a performance; and it would make one even more appreciative of his power as a performer.

This does not, of course, mean that Limón and his dancers, exactly as they are and with the roles distributed as they are, do not have an incredibly wide range. It would be hard to think of another company that could disport itself through the frenzied hispanicisms of Doris Humphrey's "Ritmo Jondo" and on the same program capture the restraint and tenderness of Mr. Limón's "The Visitation,"

(*continued on page* 74)

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reviews . . .

(*continued from page 73*)

or Doris Humphrey's "Ruins and Visions." They are artists. And with Mr. Limón as a constant example, they submit with devotion to each choreographer's demands.

The company had lively musical support from the Juilliard orchestra under the direction of Frederick Prausnitz; the Juilliard Quartet; and pianist, Julian Stein.

May O'Donnell and Dance Company
January 9 and 10
Hunter Playhouse

There is nothing quite so satisfying as watching a group of sturdy, well placed bodies leaping and turning and suspending—catching rhythm from each other like the flame in a relay—conquering the stage space fearlessly. It is dance at its most natural and human. And it is the kind of dance created by May O'Donnell and her beautiful company.

But sometimes satisfaction can take on a tinge of placidity. It can be too easy, too accessible. This, too, one felt in Miss O'Donnell's concert and especially in her personal dancing.

The program consisted of three previously performed works—"Dance Sonata," "Horizon Song," and "Suspension" (all with scores by Ray Green), and two premieres, "Legendary Forest" and "Dance Concerto."

The "Dance Sonata" and "Suspension" are still Miss O'Donnell's finest works. In the former she counterplays three qualities of movement—the insistent jumping of the men, the horizontal lyric flow of the taller women, and the staccato pattering of the smaller women. The result is vital and clear-browed.

"Suspension," with the slow-moving figures wholly absorbed in a kind of misty cosmic play, is by far the most daring of Miss O'Donnell's works and the most lasting in its impression. It is actually an experiment in non-objective composition. But unlike many works in this vein, it achieves unity.

The new work, "Legendary Forest," was an atmosphere piece, too—but one whose atmosphere came not really from the dance designs but from the music by Eugene Hemmer and from a few simple, but imaginatively conceived visual effects. The dance was a sort of Medieval ritual about a pure-in-heart stranger who gained access to a beautiful forest. The score for harp, marimba, celesta, and piano set the air to shimmering as May O'Donnell, clad in diaphanous white, wandered gently and steadfastly through a group of cavorting figures. Finally she reached a luminous spot at stage right and stood there transfixed, with light upon her face and a gentle breeze playing at her clothing. The closing dance of celebration was almost anticlimactic after this lovely moment.

In "Dance Concerto" there was an attempt to go a step beyond the pure dance patterns of "Dance Sonata" and underlay a ceremony of maturation—a dance of fear, conflict, and ultimate triumph. In order for a theme of this type to be really convincing there was needed

a powerful and varying interplay between soloist and group, with each by turn affecting the other. But Miss O'Donnell's serene detachment made this somewhat impossible. And so, in a sense, she destroyed the tension that was inherent in her masterfully conceived dance designs.

Carola Goya and Matteo in Spanish and Ethnic Dances
January 13, 1954
Brooklyn Academy of Music

A new Spanish dance team made their New York debut—and a pleasant beginning it was. For Carola Goya and Matteo complement each other unusually well. Miss Goya, who is an extremely polished and experienced performer, has a deep knowledge of Spanish dance. One senses the correctness in everything she does. But she lacks temperament.

This was offset by Matteo. While he is not of the firebrand variety, he does have a stalwart masculinity. Instead of using this quality merely to draw attention to himself, he concentrated on "bringing out" Miss Goya. In their dances together—particularly the Flamenco-flavored "Perfidia" and the frothy Schottische-pantomime, "Bosquejo Madrileno"—one felt a sincere attempt on his part to establish a lively man-woman context, instead of merely stamping and bounding along beside her. The effort was successful.

As a dancer, Matteo has made strides since his first solo concert last season, but he still needs more basic (perhaps balletic) training so that virtuoso passages will not be a problem, and he will be able to allow his warmth and very real sense of dramatic projection to shine through consistently.

Miss Goya was, as usual, at her best in lyric dances requiring a legato line and castanets, which she plays most richly.

Ana Maria and her Spanish Ballet
January 30
Brooklyn Academy of Music

Ana Maria and her Spanish Ballet looked as though they had arrived in Brooklyn a half hour before their performance, and they had one foot in the doorway, ready to catch the 11 o'clock train out of town. It's a long time since we have seen such a messy program—so messy that it was difficult to tell whether or not there were any competent dancers.

Ana Maria herself is short, stocky, and limited by temperament to the Flamenco style of dance, which she does with gusto. In the more lyric genres, such as the "Goyescas" or the "Bolero Clásico," she seems to lack the requisite sensitivity and elegance of body line.

Featured among her dancers were four young men called Los Quatro Vargas. They were so preoccupied with stamping hard and running away fast, that even in their unison dances, like the "Escena" from "Capricho Español," they resembled commutors going independent ways.

Alfredo Munar was the program's musical director, and Rodriguez Puertas was the accomplished but rather dry solo guitarist.

(additional winter reviews in April)

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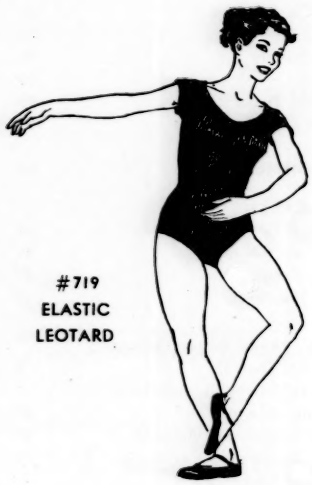

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Hollywood Commentary . .

by Ted Hook

In Production . . .

Columbia: **Jack Cole** contracts **Audrene Brier** for assistant on the Technicolor Cinemascope "The Pleasure Is All Mine" William Goetz has purchased "Guys & Dolls," also signed **Danny Kaye** to star in the "Maurice Chevalier Story," possibly **Michael Kidd** as choreographer.

M.G.M.: Robert Sherwood's "Road To Rome," re-titled "Jupiter's Darling" will co-star Esther Williams, Howard Keel and possibly the Champions.

Paramount: Robert Alton stages the dances for "The Country Girl," **Ernie Flatt** and **Joan Bayley** assist. **Martin & Lewis** insist that **Nick Castle** choreograph all of their motion picture, TV and club engagements; he goes to work immediately on "The Big Top."

R.K.O.: **Robert Sydney** winds-up his shooting schedule on "Susan Slept Here" with a production number featuring Debbie, Reynolds, Dick Powell and Ann Francis.

20th Century Fox: youthful choreographer, **Stephen Papich** set to stage "The Egyptian" dance numbers, the first featuring **Carmen de Lavallade. Frank Velox** of **Velox & Yolanda** is the latest contestant for the choreographic chores on "No Business Like Show Business."

Universal-International: Choreographer **Kenny Williams** has just completed his work with **Ludmilla Tcherina, Alphonso Bedoya** and **Gonzalez Gonzalez** for "Sign Of The Pagan;" Kenny begins immediately on a big musical titled "Three Gobs In Paris" to star **Tony Curtis, Gene Nelson** and **George Gobel. Dick**

Warner Brothers: **Richard Barstow** who flew to Hollywood with a 10 week contract to choreograph "A Star Is Born" for Judy Garland, begins his SIXTH month on this same film. **Nejla Ates** Turkish dancer, gets a featured spot in "The Talisman."

This has been one of the slowest months in Hollywood history and the Hollywood dancers are becoming a little worried about the future.

DANCE THEATRE

Los Angeles balletomanes are enthusiastically anticipating the arrival of **Ballet Theatre.** Feminine producer Ann Anderson ("Lend An Ear") has engaged **Olga Lunick** to choreograph her new musical revue titled "Come On And Play," at The Ivar. **The First Negro Classical Ballet Co.** opened at the Sartu Theatre with rave notices for the fine choreographic efforts of **Graham Johnson.** Producer Edwin Lester promises a special treat when his annual Civic Light Opera Assoc. presents "A Midsummer Night's Dream" with **Moira Shearer, Robert Helpman** and members of the Sadler's Wells Ballet.

Juanita Moreno & Co. presented "Dances Of Spain" at the Wilshire Ebell Theatre with bravo's going to **Antonio Triana** for splendid choreography . . . **Lee Scott** is planning productions of "Billion Dollar Baby" and "Make A Wish;"

NITE CLUB CIRCUIT

The Last Frontier Hotel, Las Vegas has signed young **Bill Powers** to stage the lavish revues which back the "name" talent . . . **Betty Hutton's** debut in Miami, Fla. is being lauded by all critics as sensational. Hollywood dancers **Jerry Antes, Ward Ellis** and **Jack Regis** are dancing with Miss Hutton in her tribute to Sophie Tucker. Husband **Charles O'Curran,** staged the act. He's signed to choreograph all of **Ethel Merman's** television shows . . . **Jack Cole** busy setting a new act for **Mitzi Gaynor . . . Kay Scott** has joined the Ben Blue Show as star dancer . . . **Peggy Ryan** and **Ray McDonald** scouting Hollywood for two male dancers to join their act.

TELEVISION

Jimmy Thompson and **Ellen Ray** are responsible for their own clever choreography on Peter Potter's Platter Panel . . . Glamorous **Larri Thomas,** being groomed by Kenny Williams at Univ.-Int'l, is very much in demand . . . Gene Nelson's wife, Miriam, did her first choreographic job with a terrific jitterbug number on "The Red Skelton Show," with help from dancers **Lisa Lang, Lenny Smith** and **Lou Southern . . . Harold Belfer** and assistant **Druscilla Davis** set a real "flashy" opening for the Bob Hope Show.

TED BITS

Stan Roberts, who adapted "The Caine Mutiny" for the films, has been engaged to do the same for **Agnes de Mille's** "Dance to the Piper" . . . **Gwen Verdon** leaves "Can-Can" in April. Columbia would like her for "Pal Joey" and there are many more offers, but so far, nothing set.

associations . . .

(continued from page 4)

At a mid-Feb. N.Y. luncheon, **Edna Christensen** and **Eddie Roberts** of the C.N.A.D.M. personally presented **George Balanchine** of the N.Y.C. Ballet, and **Ann Hutchinson** of the Dance Notation Bureau with placques of commendation for their contributions to American dance. Among the guests were **Lydia Joel** and **Toni Holmstock** of DANCE Magazine and **Anatole Chujoy** of Dance News.

CHICAGO NEWS . . .

Edna Lucile Baum of Ballet Book Shop announces the publication of "Partnering" a new book on the basic principles of the ballet pas de deux by **Richard Ellis** and **Christine DuBoulay.** The book contains notation of a pas de deux from "Coppelia" in addition to the general instructions.

Edna McRae arranged the incidental dance in the production of "Don Giovanni" given by Chicago's new Lyric Theatre on Feb. 5 & 6.

Merriel Abbott Dancers, for decades a staple in the Palmer House's Empire Room are currently replaced by the **Empire Eight,** four couples for whom **Robert Frellson** is setting the dances.

Droves of Chicagoans made the trek to Highland Park, Ill. to get a preview of **Ballet Theatre.** The new corps may not all be assimilated, but **Melissa Hayden,** partnered by **Igor Youskevitch,** was a magnificent Swan Queen. **Barbara Lloyd** danced the pas de deux in "Interplay" with both the nonchalance and technical strength the role requires and hasn't always received . . . **Lupe Serrano** and **Adriano Vitale** in the "Nutcracker" pas de deux were unimpressive.

Mary Hunter's **"Musical Americana"** proved a very drab show in its Opera House showing on Jan. 17. One must admit that the dances, however, were brighter than the dismal vocal and dramatic parts of the performance. Best number was the **Jerome Robbins** — choreographed "The Killin' Floor," danced with terrific impact by **Ray Harrison.** Also on the credit side was Ray Harrison's Yankee Clipper suite which had especially nice work by lanky **James Tarbutton.** Other dancers in the troupe are **Margaret Cuddy, Mary Alyce Kubes, Joan Skinner, William Ross.**

Ruth Page's "Daughter of Herodias" (subtitled "Retribution"), based on the Salome story and set to music from the Richard Strauss opera, proved an intensely dramatic work. Miss Page was a beautiful and evil Herodias to **Bentley Stone's** licentious Herod with **Barbara Steele** a willingly-wicked young Salome. **Joseph Kaminski** was John the Baptist. An interesting part of the choreography was its adaptation of the medieval concept of Salome as an acrobat . . . The same program included a repetition of the excerpts from "Vilja," Miss Page's Merry Widow Ballet, that had been danced by Ballet Guild in Nov. . . . **Walter Camryn** and **Patrick Cummings** appeared in Camryn's Yankee medicine show "Dr. Eli Duffy's Snakeroot" and made it seem as fresh as it was a decade ago. The program opened with Bentley Stone's "The Little Match Girl", which had the charm of the children who danced it. ***Ann Barzel***

LONDON DATELINES . . .

The best new ballet seen in London for many a long day was "Laiderette", with choreography by **Kenneth Macmillan** and music by **Frank Martin**, which was presented by the **Sadler's Wells Choreographic Group** at Sadler's Wells Theatre on Jan. 24. The group exists to allow young aspiring choreographers from both Wells companies to make experiments in the theatre; the Governors lend the theatre and the Vic-Wells Association lend their support but otherwise everything is left to the dancers themselves. The two previous programmes had included short ballets in jazz idioms by Macmillan, full of lively imagination and invention, but "Laiderette" was more than promising; it was good. It was a haunting little ballet of an ugly pierrot girl who strays into a fashionable party under cover of a mask and while she wears it, enters a new and lovely world. At the end her mask is removed, her fashionable friends run away and a mirror tells her for the first time that she is not like the others. The ballet will go into the repertoire of the Sadler's Wells Theatre Ballet (from which all its performers were drawn) and will be given a proper setting and costumes — although care must be taken not to overdress a ballet which emerged so successfully in the improvised costumes created by the dancers themselves. **Maryon Lane** and **David Poole** danced the leading roles magnificently.

The **Sadler's Wells Ballet** were due to reopen at Covent Garden on Feb. 23, with "The Sleeping Beauty" and to present a week later, on March 2, their new production of "Coppelia".

The **Grand Ballet du Marquis de Cuevas** played three weeks at London's Stoll Theatre and was unlucky to coincide with the one really bitter spell of cold weather of the winter. A fine company of dancers, they suffer from a pitifully thin repertoire. The only new work of real interest was **John Taras'** "Piege de Lumiere" in which **Hightower, Skouratoff** and **Golovine** were outstanding. The dancing of **Marjorie Tallchief** was delightful throughout the season. Although she had little to do, **Jacqueline Moreau** more than confirmed the good impression she made in London two years ago. The version of "La Sylphide," staged by the former Danish ballet master **Harald Lander**, was so foreign to the experience of the dancers that it could hardly be taken seriously by those who had seen the Royal Danish Ballet's wellnigh faultless interpretation at Covent Garden last summer. Bernard Dayde's insipid costumes did not help. **Alicia Markova** made a few guest appearances in "Pas de Quatre", "Dying Swan" and "Giselle", Exquisite as ever, she had a big personal triumph and filled the house as usual. In "Giselle" she was partnered by George Skibine, one of the best Albrechts anywhere today, and **Moreau** was excellent as Queen of the Wilis.

The **Sadler's Wells Theatre Ballet**, currently on a provincial tour, return to London at the end of March and present on March 31st a new romantic ballet by **John Cranko**, "The Lady and the Fool", with a score consisting of early works of Verdi arranged by Charles Mackerras who did such a fine job in arranging the Sullivan music for "Pineapple Poll." The designer is a new discovery, 24-year old **Richard Beer.**

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DIRECT FROM PARIS . . .

The Ballet of the Moscow Opera is officially scheduled to be in Paris starting May 8 for 16 performances. **Ulanova** heads the company, and will do **Prokofieff's** "Romeo and Juliet" and "Cinderella." In exchange, the Comedie Francaise will perform in Moscow at the same time.

Anton Dolin's Festival Ballet performed in Monte Carlo until mid-Feb., doing "Symphony for Fun," "Nutcracker," "Don Quixote," "Les Sylphides" and premiering Ruth Page's "Vilia." At a Jan 20th gala performance, **Yvette Chauvire** and **Dolin** scored in "Giselle" as did **Moira Shearer** and **John Gilpin** in "La Spectre de la Rose" . . . The Ballet Co. of **Jean Guelis** left for a tour of South Africa after dancing in the French Provinces this winter. **Cecil Aubry**, lately a film star, has had great success since joining the company.

Vincente Escudero, now making his sement" was a popular offering . . . **Le** Dance there, with a branch in London.

Only a few weeks after the brilliant debut of **Rosario** at the Theatre des Champs Elysees, **Antonio and his Spanish Ballet** opened at the Empire. **Rosita Segovia**, star of "Les Ballets de Barcelona" and **Flora Albaicin** were his partners. The classical 17th century "Divertissement" was a popular offering.

Ballet de la Ville des Anges, tepidly received in Monte Carlo, is now in Spain preparing for a possible Paris Season.

Saul Colin-Jean Silvant

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LATIN AMERICA REPORT

ARGENTINE: After a month's holiday the **Teatro Colon Ballet** brought the season to an impressive start in the huge and excellently equipped Eva Peron Amphitheatre. In a varied repertoire (Sylphides, Swan Lake, Capricho Espanol, Amor Brujo, Don Juan de Zarissa, Estancia, etc.) by Massine, Michel Borovsky, Tatiana Geovsky, Angelita Velez and others, **Maria Ruanova** showed that in demi-characters roles she still remained the star of the company, while beautiful **Irina Borovsky** was most successful as the Glove Seller in **Gaite Parisien**, **Sylphides** was well danced by **Olga Ferri** and **Esmeralda Agoglia** was outstanding in Estancia. Among the male dancers **Wassil Tupin, Enrique Lommi** and **Antonio Truyol** were excellent, within their different styles, and among the young members of the company, **Carlos Schiaffino**, a dancer of feline elevation, showed exceptional promise.

Fernando Emery

CUBA: Three major dance events kept Havana audiences busy during the month of January: "Coros y Danzas de Espana," a large group of folk dancers and singers, sponsored by the Spanish Government, played at the Sports Palace. They were followed shortly afterwards by "Panegyris," a similar group of Greek dancers and singers.

The end of the month marked a major event in Cuba's ballet history: On Jan. 24 and 28 the complete 4 act "Swan Lake" was presented by **Ballet Alicia Alonso** under the direction of **Mary Skeaping** and with a dazzling new array of costumes and scenery. Swan Lake played to packed houses, and marks a remarkable triumph in the career of Alicia Alonso and her company.

Sylvia Dubroca

CHILE: The Sulima Classical Ballet toured the Southern provinces (11 performances in 5 towns in 13 days). Tape recordings of the scores were utilized for the first time in Chile, as otherwise the tour would not have been possible financially.

Hans Ehrmann-Ewart "Ballet"

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FROM VIENNA . . .

Margarete Wallmann, in Vienna to hold auditions at the Opera Ballet for the Salzburg Festivals '54, 25 dancers of the corps and soloists **Lucia Braeuer, Lisl Temle, Carl Raimund** and **Willy Dirtl** will soon sign their contracts.

The premiere of "Cinderella" was dropped by the State Opera in favor of an entirely different program, comprised of "Symphony Classique" by Prokofieff starring **Grete Bauer, Traude Braxner**, and **Willy Dirtl**; Stravinsky's "Orpheus" with **Erwin Pokorny** in the title role, **Grete Bauer** (Eurydice), **Fred Meister** (Dark Angel), **Julia Drapal** (Fury); "Boutique Fantasque" to Rossini-Respighi's music, in which **Zvonimir Pintar** will appear as the Shopkeeper, **Julia Drapal** with **Carl Raimund** as Can-Can-Dancers, **Lucia Braeuer** and **Fred Meister** in the tarantella; and the "Polovetzian Dances" from Prince Igor with **Drapal, Pokorny, Kopp. Erika Hanka** is in charge of the choreography. **Raimund Berger's** "Homeric Symphony," in the opera's repertoire since 1950, had its German premiere in Hamburg last month. **Herbert Jusek**, formerly of the Vienna Ballet Company, danced the role of Ulysses to **Helga Svedlund's** choreography . . .

Linda Zampol

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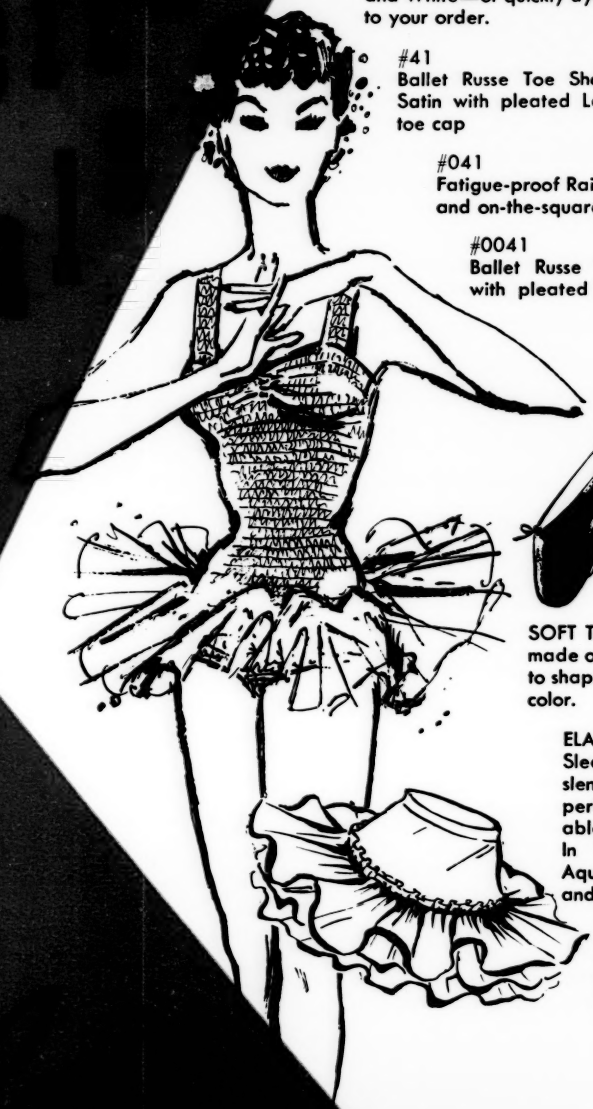

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